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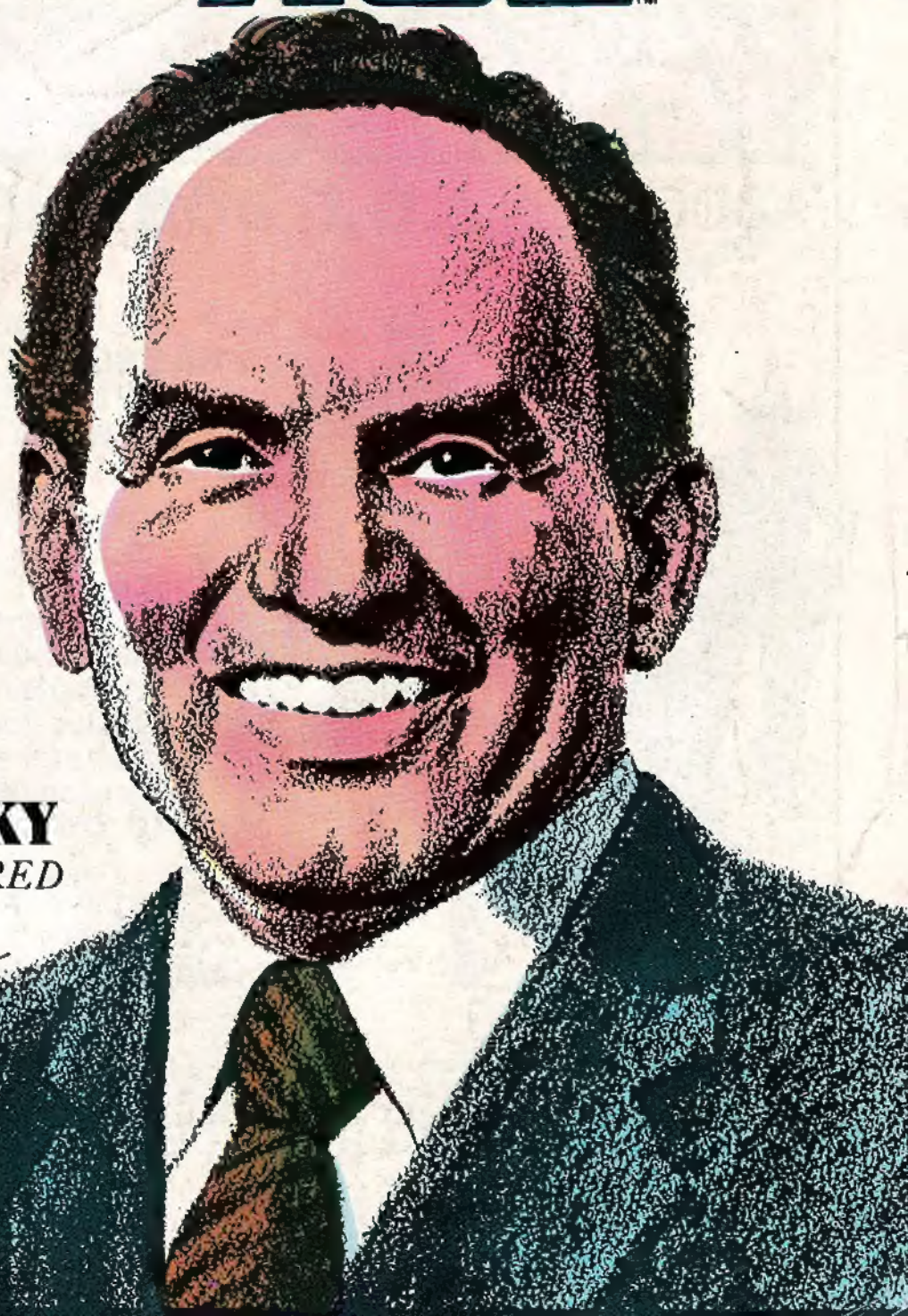
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THE OFFICIAL MARVEL® NEWS MAGAZINE!

MARVEL AGE™



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**SOL
BRODSKY**
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JOHN ROMITA

G.I. JOE YEARBOOK

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COVER PAINTING BY MICHAEL GOLDEN!

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EDITORIAL by Jim Salicrup

Obviously this issue of **MARVEL AGE MAGAZINE** is very different. It's dedicated to one of the founders of the Marvel Age of Comics, **Sol Brodsky**. **Sol** died Monday, June 4, 1984. As **Jim Shooter** wrote, last month in the *Bulpen Bulletins*, "Most of you probably never heard of him, or, if you did, very likely you didn't pay much attention." With this issue of **MARVEL AGE MAGAZINE** we hope to shed some light on **Sol's** career in comics and to provide a look behind the scenes at Marvel at the same time. I hope you forgive us if we tend to get overly sentimental at times.

On a personal note, **Sol** was very helpful to me at many points in my career. When I was only 17, **Sol** hired me as Editor for

Marvel's line of British Weeklies. Years later he hired me again as an Editor for various Marvel Books projects. I always enjoyed working with **Sol** and I usually got more out of the association than I ever expected. I learned much from **Sol** about every aspect of the comic book business. I miss **Sol** a lot.

I'd like to thank **Danny Crespi**, **Mike Esposito**, **Jim Galton**, **Dick Giordano**, **Stan Goldberg**, **Morie Kuramoto**, **Stan Lee**, **John Romita, Sr.**, **Flo Steinberg**, and **Roy Thomas** for taking time out of their busy schedules to help us put this issue together. Special thanks to **Sol's** family, **Selma**, **Gary**, and **Janice** for their invaluable assistance.

JIM SALICRUP



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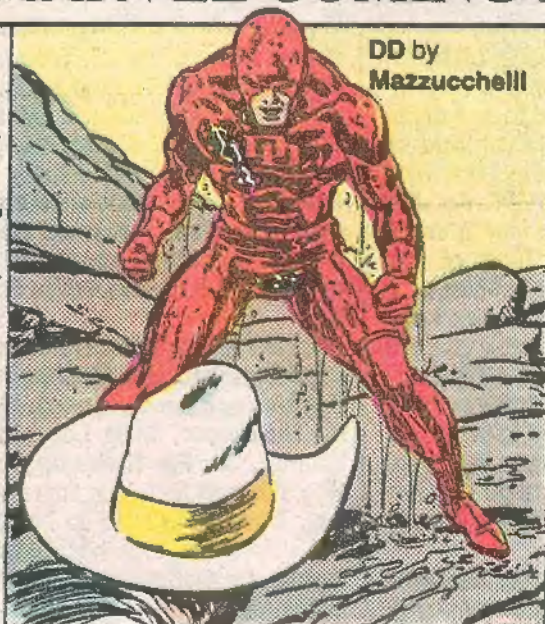
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MARVEL COMING ATTRACTIONS

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DD by
Mazzucchelli

Here is a complete checklist of what's happening in all the Marvel titles bearing a **February** cover date. A **Limited Series** is a title which will only run for a specific number of issues. A **Graphic Novel** is a trade-paperback sized edition. A **Direct Sales** title is available only at selected outlets. **Shipping date** refers to the date the comics leave the printer.

A word to the wise — please tell your comics specialty shop owner which titles you want to buy as soon as possible! Marvel Comics sell out so fast that unless your comics shop owner knows which ones you want, you may not get them!

Titles shipping October 2, on sale October 23:

THE THING #20 — This is the big one! At last, **Ben Grimm** comes face to face with his *real* enemy! Can **Ben** survive the confrontation and the shocking secret it reveals? And where is **Taranna**? when he needs her most? All this, plus the discovery of **Lirillinnnyrrl's** dowry in "The Way Things Were," written by **John Byrne**, breakdowns by **Ron Wilson** and finishes by **Mike Gustovich**. 60¢.

DAREDEVIL #215 — Special guest star: the **Two-Gun Kid**! A century-old land swindle snares lawyer **Matt Murdock** in a modern-day web of deceit and it takes all of his — and **Daredevil's** — skill to stay alive in "Prophecy!" written by **Denny O'Neil**, penciled and inked by **David Mazzucchelli**. 60¢.

NEW MUTANTS #24 — Guest starring **Cloak and Dagger**, **Colossus** and **Rogue**! **Sunspot** and **Wolfsbane** are undergoing bizarre transformations! To make matters worse, **Cloak and Dagger** have lost their powers! Why are these things happening, and are the two incidents secretly related? **The New Mutants** and their **X-Men** friends must find out these

answers — and fast! "The Hollow Heart" written by **Chris Claremont**, penciled and inked by **Bill Sienkiewicz** with a cover painting by **Bill Sienkiewicz**. 60¢.

RED SONJA #6 — A detour through the swamp leads **Red Sonja** and her companions, **Galon** and **Achmal**, away from the clutches of the heavily-guarded, avaricious toll collectors on the road ahead and straight into the merciless arms of the bloodthirsty **Picts**! But even the threat from the **Picts** is nothing compared to the beyond-the-grave danger of "The Bog People!" written by **Bill Mantlo**, penciled and inked by **Pat Broderick**. 60¢.

MARVEL SUPER HEROES SECRET WARS (Limited Series) #10 — If you thought **Spider-Man**, the **X-Men**, **Thor**, the **Fantastic Four** and the rest of the world's mightiest super heroes were in trouble before — you ain't seen nothin' yet! This is the issue where the diabolical scheming of the world's deadliest villain is finally revealed! **Doctor Doom** makes the ultimate bid for power by unveiling his plot to steal the incalculable might of the **Beyonder**! Written by **Jim Shooter**, penciled by **Mike Zeck** and inked by **John Beatty**. Printed on high quality Mando paper. 75¢.

ICEMAN (Limited Series) #2 — **Iceman** travels back in time to the 1940's to save his parents from the ultra-sinister **Kali**! If he cannot, his very existence will be threatened! "Instant Karma" written by **J.M. DeMatteis**, penciled by **Alan Kupperberg** and inked by **Mike Gustovich**. Printed on high quality Mando paper. 75¢.

BEAUTY AND THE BEAST (Limited Series) #2 — **Dazzler** meets the **Evil Mutant Theater**. But who are they and what does their sinister catering to the violent fantasies of the ultra-rich have to do with the beauteous **Ms. Blaire**? And how do **Doctor Doom** and his son fit into this scenario? "Heartbreak Hotel" written by **Ann Nocenti**, penciled by **Don Perlin** and inked by **Kim DeMulder**. Printed on high quality Mando paper. 75¢.

BUCKAROO BANZAI (Limited Series) #2 — The second installment of the Marvel Comics adaptation of the hit movie. Written by **Bill Mantlo**, penciled by **Mark Texeira** and inked by **Armando Gil**. Printed on high quality Mando paper. 75¢.

CRASH RYAN (Limited Series) #3 — **Rantwell Masters** is captured by **The Doom** and taken to their impregnable fortress that is the entire island of Japan! **The Doom** has vowed that **Rantwell** will never leave it alive! Writer and artist, **Ron Harris**. From the Epic line of comics. Direct Sales only. Printed on high quality Hudson paper. \$1.50.

Titles shipping October 9, on sale October 30:

SPIDER-MAN #261 — The Hobgoblin goes for broke in his quest to put Spider-Man away forever! And it looks like nothing Spidey can do will stop him! Written by Tom DeFalco, penciled by Ron Frenz and inked by Josef Rubinstein. 60¢.

CAPTAIN AMERICA #302 — Batroc enlists Zartan and Macheté into his brigade for the purpose of stealing the greatest weapon in the world — Cap's shield! And if they have to do so over Cap's dead body, so be it! "And Other Strangers!" written by Mike Carlin, penciled by Paul Neary and inked by Dennis Janke. 60¢.

POWER PACK #7 — Guest starring Cloak and Dagger and Dragon Man! Katie and Julie, otherwise known as Energizer and Lightspeed, have secretly hidden the awesome Dragon Man in the basement of their New York City apartment building! How long will he stay there before he gets restless or is discovered by the mob that already holds his inventor, Professor Gilbert? A pulse-pounding shocker! Written by Louise Simonson, penciled by June Brigman, inked by Bob Wiacek. 60¢.

INDIANA JONES #26 — First of a two-part special! If Indy has to brave shark-infested waters to reach a remote island that is filled with bloodthirsty Cossacks, he's got to have a good reason — and he does! He's helping the granddaughter of Bill Cody get back the stolen Golden Guns of Buffalo Bill! Written by David Michelinie, penciled by Steve Ditko and inked by Danny Bulanadi. 60¢.

MICRONAUTS #5 — At last, the secrets of the Spiral Path revealed! More on The Egg! And, as if that weren't enough, we also learn the reason why the Microverse resembles our very own! "Death, Sleep and the Traveler!" written by Peter B. Gillis, penciled by Kelly Jones and inked by Bruce Patterson. 60¢.

ALPHA FLIGHT #19 — The villain is Ranaq! And Snowbird, Shaman and Spellbinder must travel back in time to stop him and the ancient gods who are threatening to annihilate modern Canada. "Turn Again Turn Again Time In My Flight" written and penciled by John Byrne, inked by Bob Wiacek. 60¢.

DR. STRANGE #69 — The Black Knight has been saved! And to ensure his speedy recovery, Doctor Strange prescribes a sea cruise! But the rest and relaxation are cut short when Doctor Strange and the Black Knight must defend the ship against the merciless magic of Umar! "Sea Cruise" written by Roger Stern, penciled and inked by Paul Smith. \$1.00.

CRYSTAR #11 — Special double-sized last issue! Guest starring Alpha Flight! This is it! Crystar and Moltar in the final battle of the cataclysmic Chaos

War! "Resolutions!" written by Jo Duffy, penciled and inked by Ricardo Villamonte and cover by Mike Golden. \$1.00.

SAVAGE SWORD OF CONAN #108 — The soul-chilling return of Wrair, the Devourer of Souls! "Shatterer of World!" written by Michael Fleisher, layouts by Gary Kwapisz, finished art by Ernie Chan. \$1.50. A Marvel Magazine.

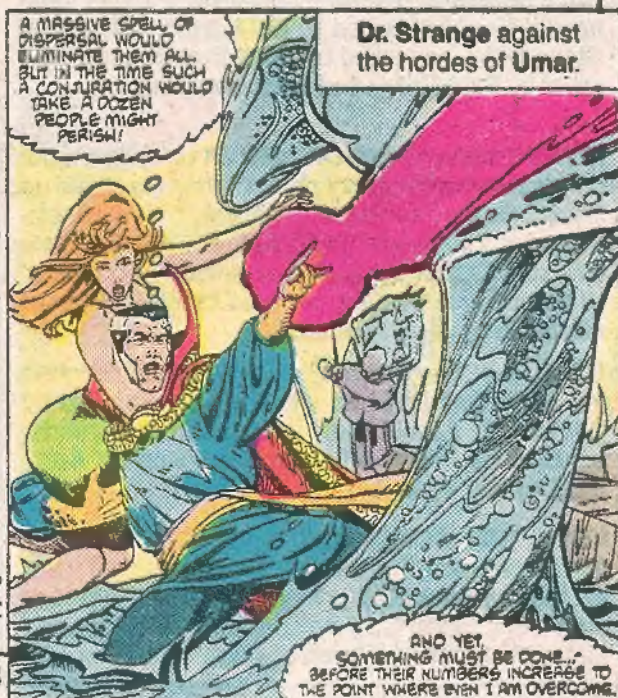
ALIEN LEGION #5 — Sarigar has discovered that the Harkilons are secretly stockpiling a nuclear arsenal! But nothing he can do or say will convince anyone to believe him! Written by Alan Zelenetz, penciled by Frank Cirocco and inked by Chris Warner. From the Epic line of comics. Printed on high quality Baxter paper. Direct Sales Only. \$1.50.

SISTERHOOD OF STEEL #1 — New Series! This is the story of Boronwë, a young woman determined to become a full member in the legendary league of women mercenaries! Her baptism of fire forces her not only to face the challenge of combat and endurance, but also the more insidious dangers of intrigue and temptation. "Sisterhood" written by Christy Marx and penciled, inked and colored by Mike Vosburg. From the Epic line of comics. Printed on high quality Baxter paper. Direct Sales Only. \$1.50.

Titles shipping October 16, on sale November 3:

INCREDIBLE HULK #304 — You demanded them! You got them! Now, how is the Hulk going to handle them? They're the U-Foes! And they've busted out of prison and are gunning for the Hulk! Ol' Greenskin, meanwhile, is still exiled in the strange alien dimension that gets even stranger when he encounters... an alien Hulk! "Prisoners!" written by Bill Mantlo, penciled by Sal Buscema and inked by Gerry Talaac. 60¢.

AVENGERS #252 — Guest starring Doc Samson and the Black Knight. Villains: the Blood Brothers!



The Vision initiates his ultimate plan to save Earth despite itself — and not even the other **Avengers** know what his plan is! "Deciding Factor" written by **Roger Stern**, penciled by **Bob Hall** and inked by **Joe Sinnott**. 60¢.

CONAN #167 — What is the secret for eternal youth? **Conan's** and **Fafnir's** employer knows — she has used that secret to retain her stunning beauty for centuries! And now she must bathe in the fabulous fluids again — fluids that can be found only in the rare Dragon's Egg. To get that Egg, **Conan** and **Fafnir** must fight brigands and thieves and . . . "The Creature from Time's Dawn!" written by **Michael Fleisher**, breakdowns by **John Buscema**, finished art by **Dave Simons**. 60¢.

MARVEL TALES #172 — It's **Spidey** versus the **Master Planner** in one of the most acclaimed climaxes in comic book history. Reprinting the classic tale from **AMAZING SPIDER-MAN** #33 by **Stan Lee** and **Steve Ditko**. 60¢.

X-MEN #190 — First of a two-part, time-spanning saga! Guest starring **Spider-Man** and the **Avengers**! Villain: **Kulan Gath**, the most demonic wizard of all time! New York City is suddenly, mystically hurled back to the antediluvian past! The **X-Men** discover that not only must they battle the dangers in this savage time, but also their own super powered friends before they can discover how to get New York City back where it belongs! Special guest appearance by the **New Mutants**! "An Age Undreamed Of!" written by **Chris Claremont**, penciled by **John Romita, Jr.** and inked by **Dan Green**. 60¢.

ROM #63 — The **Wraith War** goes into outer space as **Rom** and **Forge** attempt to set the final downfall of the **Dire Wraiths** in motion! But the **Dire Wraiths** are aware of their every move and refuse to rest until **Rom**, **Forge** and their invention are totally destroyed! "Futility!" written by **Bill Mantlo**, penciled by **Steve Ditko** and inked by **Brett Breeding** with the cover by **Paul Neary** and **Brett Breeding**. 60¢.

POWER MAN AND IRON FIST #114 — One's got power, the other's got punch, and when they team up in a fight to the finish against **Control 7**, it's pure pandemonium! Featuring the return of **Billy Graham**, one of **POWER MAN'S** first artists! "Squeeze!" written by **Jim Owsley**, penciled by **Billy Graham** and inked by **Jerry Acerno**. 60¢.

G.I. JOE #32 — **Snake Eyes** goes on a furlough to the mountains and falls into a deadly trap laid by **Destro**! "The Mountain!" written by **Larry Hama**, penciled by **Frank Springer** and inked by **Andy Mushynsky**. 60¢.

KULL THE CONQUEROR #8 — The peasants think he's a hero. The nobles think he's a savage. But everyone knows **Kull** is king! And how **King Kull** metes out justice is revealed to all in the shocking trial of the traitorous **Baron Kaanub**! "Sword of Jus-

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tice!" written by **Alan Zelenetz**, penciled by **Sal Buscema** and inked by **Ian Akin** and **Brian Garvey**. 60¢.

SHEENA OF THE JUNGLE (Limited Series) #2 — The conclusion of the Marvel Comics adaptation of the movie starring **Tanya Roberts**. Written by **Cary Burkett** and penciled and inked by **Gray Morrow**. Printed on high quality Mando paper. 75¢.

MARVEL AGE MAGAZINE #23 — The handy helper to everything that's happening in the Marvel Universe that you're happily holding here in your hand. With a full color cover painted by **Bill Sienkiewicz**. Full details on the new direction for **ROM**. And **Fred Hembeck**, too! Direct sales only. 35¢. A bargain at any price.

MARVEL GRAPHIC NOVEL #14 — **SWASHBUCKLERS** — Combine a 13-year-old Earth girl with a space-going crew of pirates and you've got one of the wildest adventures this side of Saturn! The lead-in to a new Epic comic book series! Written by **Bill Mantlo** and penciled and inked by **Jackson "Butch" Guice**. \$5.95.

Titles shipping October 23, on sale November 13:

FANTASTIC FOUR #275 — A hot-shot photographer snaps some revealing photos of the **She-Hulk** sunning herself on the roof of the **Baxter Building**. It's an invasion of privacy that's got the **She-Hulk's** goat — but good! She wants those photos, and she's going to get them, even if she has to tear New York City apart to do it! A solo saga starring

the **She-Hulk!** "Naked Truth!" written and penciled by **John Byrne** and inked by **Dan Adkins**. 60¢.

IRON MAN #191 — Guest starring **Tigra!** Villain: **Termite**. The conflict between **Rhodey** and **Tony Stark** reaches its peak! **Rhodey** moves out and heads for the **West Coast Avengers'** estate in California. And **Tony Stark** faces his most fateful decision of all — should he don his armor again? Written by **Denny O'Neill**, penciled by **Luke McDonnell**, inked by **Ian Akin** and **Brian Garvey**. 60¢.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #99 — Villains: the **Kingpin** and the **Spot!** How do you fight a foe who can hit you from behind at the same time he's pounding you to the pavement from the front? Not even **Spidey's** spider-sense can protect him from the incredible power of the **Spot!** Plus: Major developments in **Spidey's** relationship with the **Black Cat!** "Spidey on the Spot!" written by **Al Milgrom**, penciled by **Herb Trimpe** and inked by **Jim Mooney**. 60¢.

DEFENDERS #140 — The **Defenders** know that appearances can be deceiving, but not even they are prepared for the bizarre secret hidden in a quiet mid-western town that threatens them! **Moondragon** gets a new costume! And her relationship with **Cloud** takes a critical turn in "The Heartbreak Kid!" written by **Peter B. Gillis**, penciled by **Don Perlin** and inked by **Kim DeMulder**. 60¢.

THOR #352 — Guest starring **Beta Ray Bill**, the **Avengers** and the **Fantastic Four!** Villain: **Surtur!** **Beta Ray Bill** leads the **Avengers**, the **FF** and the whole U.S. Army against **Surtur's** hordes on Earth! The **Human Torch** and the mortal **Roger Willis**, who repaired the Cask of Ancient Winters, embark on a desperate quest! **Odin** battles **Surtur** in **Asgard!** And, if you're wondering where **Thor** is — check underneath the crushing ruins of the **Rainbow Bridge** ... he's still their *unconscious!* "Ragnarok and Ruin!" written, penciled and inked by **Walt Simonson**. 60¢.

STARRIORS (Limited Series) #4 — The stunning final issue of the **Quest for Man!** The fabled **Battlestation** housing the sleeping **Man** is guarded by the dread **Laser Ram!** But is even its power enough to stop the **Destructors'** final assault? Written by **Louise Simonson**, penciled by **Michael Chen**, inked by **Ian Akin** and **Brian Garvey**. Printed on high quality Mando paper. 75¢.

KITTY AND WOLVERINE (Limited Series) #4 — What sort of hold does the evil samurai **Ogun** have over **Kitty**? And can **Wolverine** break that hold and save them both before **Ogun** and the whole Japanese underworld kill them? "Rebirth!" written by **Chris Claremont**, penciled and inked by **Al Milgrom**. Printed on high quality Mando paper. 75¢.

MARVEL TEAM-UP #150 — Special double-sized last issue! Guest starring the **X-Men!** Villains: **Juggernaut** and **Black Tom!** It's **Black Tom's** birth-

day, and **Juggernaut** gives him a very special gift — the **Ruby of Cyttorak** which turns anyone who touches it into a rampaging **Juggernaut!** And when that happens, look out! Written by **Louise Simonson**, penciled by **Greg LaRocque** and inked by **Mike Esposito**. \$1.00.

STAR WARS #92 — Special double-sized issue! **Prince Denin** petitions help from **Luke Skywalker**, **Princess Leia** and the **Rebel Alliance** to fight the remnants of the **Imperial forces**. But this help is overshadowed by the concern all have for **Luke** who is tortured by strange dreams involving **Yoda**, **Ben Kenobi** and **Darth Vader!** **Jan Duursema** premieres as artist! "The Dream!" written by **Jo Duffy**, penciled by **Jan Duursema** and inked by **Tom Mandrake**. \$1.00.

DOCTOR WHO #5 — The continuing adventures of Britain's zany and irrepressible time-traveler! **The Doctor** meets the **Time Witch** and his young assistant will never be the same! By **Steve Moore** and **Dave Gibbons**. Plus a checklist of all the **Doctor's** assistants and an exclusive interview with the current **Doctor**, **Colin Baker** and **Doctor Who** producer **John Nathan-Turner!** Printed on high quality Baxter paper. Direct Sales only. \$1.50.

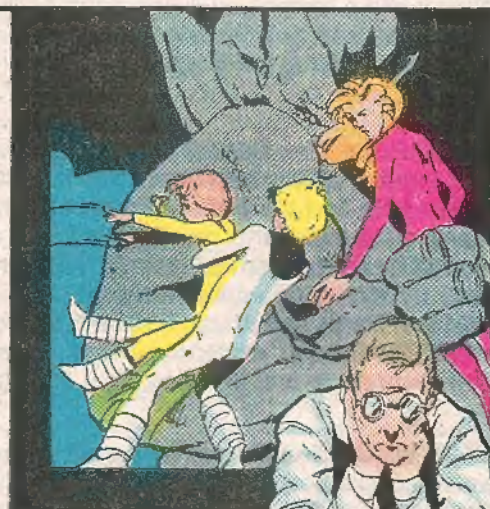
DREADSTAR #16 — Villains: **Infra Red**, **Ultra Violet** and the **Cardinals of the Instrumentality**. Last issue **Vanth Dreadstar** got his new powers. This time he tests them out! Plus: major developments in **Willow's** and **Dreadstar's** relationship! From the **Epic** line of comics. Printed on high quality Baxter paper. Direct Sales only. \$1.50.

TIME SPIRITS #2 — Sea serpents, Vikings, wizards, dinosaurs! The death of a **Timespirit!** The end of the world as the **Timespirits** know it! And a love story! This one has it all! "Sputyn Duyvel!" Written by **Steve Perry** and penciled and inked by **Tom Yeates**. High quality Baxter stock. Direct Sales only. \$1.50.



Dreadstar —
Better than
ever!

MORE COMING ATTRACTIONS



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Power Pack trapped by the Dragon Man.

Shipping in November:

THE THING #21 — "Revelations!" by Byrne, Wilson and Sinnott.

DAREDEVIL #216 — by O'Neil and Mazzuchelli.

NEW MUTANTS #25 — by Claremont and Sienkiewicz.

RED SONJA #7 — by Mantlo and Nebres.

MARVEL SUPER HEROES SECRET WARS #11 — by Shooter, Zeck and Beatty.

CONAN THE KING #27 — "A Death in Stygia" by Zelenetz, Silvestri and Isherwood.

G.I. JOE YEARBOOK #1 — by Hama and Trimpe.

CRASH RYAN #4 — by Harris.

STARSTRUCK #1 — by E. Lee and Kaluta.

AMAZING SPIDER-MAN #262 — by DeFalco, Frenz and Rubinstein.

CAPTAIN AMERICA #303 — "Following the Leaper" by Carlin, Neary and Janke.

INDIANA JONES #27 — by Michelinie, Ditko, Bulanel.

POWER PACK #8 — by L. Simonson, Brigman, Wlacek.

MICRONAUTS #6 — by Gillis, Jones and Patterson.

ALPHA FLIGHT #20 — "Gold and Love Affairs!" by Byrne and Wlacek.

TRANSFORMERS #4 — by Salicrup and Springer.

CONAN THE DESTROYER #2 — by Fleisher and J. Buscema.

GROO #1 — by Aragones and Evanier.

SAVAGE SWORD OF CONAN #109 — "Shatterer of Worlds!" by Fleisher, Kwapisz, Chan.

SWASHBUCKLERS #1 — by Mantlo and Guice.

MARVEL SUPER SPECIAL #36 **DUNE** — by Macchio and Sienkiewicz.

MARVEL AGE MAGAZINE #24 — News, views, interviews and Fred Hembeck!

INCREDIBLE HULK #305 — "Fancy Meeting You Here!" by Mantlo, S. Buscema and Talaac.

AVENGERS #253 — "Boundless Vision" by Stern, Hall and Sinnott.

CONAN #168 — "Birdwoman and the Beast!" by Fleisher and J. Buscema.

MARVEL TALES #173 — A classic from **SPIDER-MAN** #34, by Lee and Ditko.

X-MEN #191 — "Raiders of the Lost Temple!" by Claremont, Romita, Jr. and Green. Guest stars: Spidey, New Mutants, Doctor Strange and the Avengers. Villains: Kulan Gath and Selene.

ROM #64 — "Worldmergel!" by Mantlo, Ditko and Russell.

POWER MAN AND IRON FIST #115 — "Stanley's War!" by Owsley, Bright and Acerno.

G.I. JOE #33 — "Celebration!" by Hama, Springer and Mushynsky. The new Pit unveiled!

MARVEL FANFARE #19 — by Mantlo, Salmons, Leonardi, Austin, Gamill and Freeman. Full length Cloak and Dagger saga!

VOID INDIGO #2 — by Gerber and Mayerik.

FANTASTIC FOUR #276 — "Suffer A Witch to Live!" by Byrne and Ordway.

IRON MAN #192 — "Dream of Emptiness!" by O'Neil, McDonnell and Akin and Garvey.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #100 — Double-size special! by Milgrom and Mooney.

THE NEW DEFENDERS #141 — "All Flesh is Grass!" by Gillis, Perlín and DeMulder.

STAR WARS #93 — "Catspaw" by Duffy, S. Buscema and Palmer.

THOR #353 — by W. Simonson.

KITTY AND WOLVERINE #5 — "Courage!" by Claremont and Milgrom.

DOCTOR WHO #5 — "Dragon Claw" by Moore and Gibbons.

COYOTE #10 — by Englehart, Truog, Springer and Ditko.

EPIC ILLUSTRATED #28

Titles Shipping in December:

THE THING #22 — by Byrne, Wilson and Sinnott.

DAREDEVIL #217 — by O'Neill and Mazzuchelli.

NEW MUTANTS #26 — by Claremont and Sienkiewicz.

WEB OF SPIDER-MAN #1 — by L. Simonson.

RED SONJA #8 — by L. Simonson, Wilshire, M. Severin.

MARVEL SUPER HEROES SECRET WARS #12 — by Shooter, Zeck and Beatty.

ICEMAN #3 — by DeMottels, Kupperberg and Gustovich.

BEAUTY AND THE BEAST #3 — by Nocenti, Perlín and DeMulder.

AMAZING SPIDER-MAN #263

CAPTAIN AMERICA #304

INDIANA JONES #28

POWER PACK #9 — by L. Simonson, Brigman

MICRONAUTS #7 — by Gillis

ALPHA FLIGHT #21 — by Byrne.

DR. STRANGE #70

GROO #2 — by Aragones and Evanier.

DUNE #1

SAVAGE SWORD OF CONAN #110

DREADSTAR #17 — by Starlin

ALIEN LEGION #6 — by Zelenetz and Cirocco.

SISTERHOOD OF STEEL #2 — by Marx and Vosburg.

INCREDIBLE HULK #306 — by Mantlo, S. Buscema and Talaoc.

AVENGERS #254 — by Stern, Hall and Sinnott.

CONAN #169 — by Fielesher and J. Buscema.

MARVEL TALES #174 — A classic from **SPIDER-MAN #35**, by Lee and Ditko.

X-MEN #192 — by Claremont, Romita, Jr. and Green.

ROM #65 — by Mantlo, Ditko and Russell.

POWER MAN AND IRON FIST #116 — by Owsley, Bright and Acerno.

G.I. JOE #34 — by Hama

KULL THE CONQUEROR #9

MARVEL AGE MAGAZINE #25 — More news.

FANTASTIC FOUR #277 — by Byrne.

IRON MAN #193 — by O'Neill, McDonnell and Akin and Garvey.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #101 — by Milgrom and Mooney.

THE NEW DEFENDERS #142 — by Gillis, Perlín and DeMulder.

STAR WARS #92 — by Duffy

THOR #352 — by W. Simonson.

KITTY AND WOLVERINE #6 — by Claremont and Milgrom.

SPIDER-MAN INDEX #1

DOCTOR WHO #6

TIME SPIRITS #3 — by Perry and Yeates.



ITEM! You asked for it, you got it! Due to popular demand, **THE TRANSFORMERS** will be getting their own series. **Jim Owsley** will be overseeing the project as editor. The creative team has not yet been selected. Don't miss this pulse-pounding new series coming your way soon!

ITEM! He's coming! Who is? Why **Peter Porker, the Spectacular Spider-Ham**, of course! That's right, the hilarious porcine hero is getting his own book after receiving critical acclaim for his story in **MARVEL TAILS**. The first story will feature the menace of **Ducktor Doom** and will be on sale in January. **Steve Skeates** will write the series and the artist will be **Mark Armstrong**. Be sure to reserve your copy now!

ITEM! Big news for you **X-Men** fans! **X-MEN** #193 will be a double-size anniversary issue marking the 100th issue featuring the new team. Issue #195 will be a special crossover with **POWER PACK**. **Chris Claremont** and **John Romita, Jr.** are gearing up for #200, and they assure us it will be well worth the wait! **The X-Men** will also be featured in **MARVEL TEAM-UP** #150 where **Spider-Man** and our merry mutants will face off against **Black Tom** and the **Juggernaut**. This double-size issue will be written by **Louise Simonson** and drawn by **Greg LaRocque** with a cover by **Barry Windsor-Smith**.

ITEM! Speaking of mutants, the **Gladiators**, who are currently appearing in **THE BEAUTY AND THE BEAST** Limited Series, will turn up in **NEW MUTANTS** #28 and 29. **The Dazzler** will also appear in those issues. This will be the first time that **Bill Sienkiewicz**, who has done numerous **DAZZLER** covers, will actually draw a story featuring the **Dazzler**. Don't miss it.

ITEM! The first in a series of Marvel indices will be shipping in the last week of December. This index will be devoted to **Spider-Man** and will sport a **John Byrne** cover.

ITEM! We don't know how he's

doing it, but he's doing it! **Jim Owsley**, who already is editor of the **Spider-Man** books and the upcoming **TRANSFORMERS** series and writer of **POWER MAN AND IRON FIST** will be taking on the writing chores of **CONAN THE BARBARIAN** with #172. **Jim** was formerly the assistant editor of the **Conan** books and just couldn't resist the chance to script the tales of our favorite Cimme-

rian.

ITEM! **Gordy**, that rascally agent of **SMILE** (Special Military Intelligence Law Enforcement division), who first appeared in **POWER MAN AND IRON FIST** #112, will continue to plague **Luke** and **Danny** in #114. Both #114 and 115 will have covers by **John Byrne**.

ITEM! Now you're in the know!





THE ICEMAN COMETH

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Iceman encounters adventure and bigotry in his new limited series.

by Sandy Hausler

He's young ... He's on his own ... He's out for a good time ... and he's in more trouble than ever! Thus proclaims the cover of the first issue of the new, exciting **ICEMAN Limited Series**, and, boy, is it ever true! In this thrilling tale, scripted by J.M. DeMatteis and drawn by Alan Kupperberg, our frozen mutant faces cosmic forces beyond his comprehension, not to mention love, bigotry, and assorted super villains.

Of course, **Bobby Drake** is no stranger to adversity. He burst onto the super hero scene while still a teenager when he used his powers to protect his lady love, **Judy Harmon**, from the unwanted attentions of **Rocky Beasley** and his gang. The presence of a mutant in their midst upset the citizens of Port Jefferson, and soon the inherent hatred of humans for mutantkind ignited and a lynch mob attempted to kill the young **Mr. Drake**. It was only the arrival of **Cyclops** that saved **Bobby**, but even **Cyke**, after battl-

ing a bewildered **Iceman** to a standstill, almost fell before the fury of the hate-crazed mob. **Professor Xavier** saved the day by erasing the memory of **Bobby's** powers from the minds of all the townsfolk, and **Bobby** became the second member of the **X-Men**. (For the archivists among you, the above events occurred in **X-MEN** #44-46.)

Bobby became a mainstay in that crazy crew of mutants. On and off the battlefield, his light-hearted banter added a note of levity to the book. His special friendship with **Hank McCoy, the Beast**, led to a long standing tradition of double dates with **Zelda** and **Vera** in Greenwich Village. These dates were inevitably interrupted by a mental summons from **Professor X** calling **Beast** and **Iceman** to action. The reaction of their lady friends ranged from confusion to anger to resignation.

Iceman was no slouch in the fighting department. Along with his super powered colleagues he faced such varied menaces as **Magneto**, the **Brotherhood of Evil Mutants**, the **Juggernaut**,

the **Sentinels**, **Factor Three**, the **Frankenstein Monster**, **Grotesk**, **Sauron**, and the **Living Monolith**. When the original team was disbanded, he went to **UCLA** for a while, but soon found himself doing a stint with the **Champions**. He later buckled down to study at **Dartmouth** hoping to become an accountant, but the adventuresome life of a super hero lured him to membership in the **New Defenders**. It would seem that he was born to be a hero.

Although **Bobby** has been fighting the good fight for years, his feelings about what he wants out of life have never been made clear. "Sometimes he wanted to be a super hero," J.M. DeMatteis told **MARVEL AGE MAGAZINE**. "Other times he wanted to be an accountant. I just wanted to stop the waffling and settle once and for all what he really wants."

Another theme of the series will be **Bobby's** relationship with his parents. As one might expect, the **Drakes** are not thrilled that their son spends his spare time risking his life as a super hero. They would much rather he settle down



Is there life after death? Iceman finds out!

and lead a normal life. While **Bobby** wants to please his folks, he's not sure he can be the kind of son they want. This limited series will settle this internal conflict.

The story this limited series tells will not be soon forgotten. It hinges on the cosmic entity known as **Oblivion**. **Oblivion**, for undisclosed reasons, wants his servants, **White Light** and **the Idiot**, to bring him **Marge Smith**, a girl who lives next door to **the Drakes**. The problem is that **Bobby** has

fallen head-over-heels in love with **Marge**, so when the villains attack, **Bobby** fights back. A wild chase through time and space ensues with the fate of **Iceman's** paramour hanging in the balance. **Bobby** winds up in, of all places, the 1940's meeting his parents as young people! And if that isn't enough, in a never-to-be-forgotten climax, **William Drake**, **Bobby's** father, is actually killed! The effects on **Bobby** are, to say the least, startling, and the ultimate

confrontation with **Oblivion** and the final resolution of this enthralling adventure will be sure to surprise you.

Those of you who love action, surprises and **Iceman**, don't miss this limited series! If you haven't picked up the first two issue by now, run to your local comic specialty shop before they sell out and be sure to pick up the upcoming issues of **ICEMAN**. This classic-in-the-making is not to be missed.



Sol Brodsky died June 4, 1984. **Sol's** friend, **Stan Lee**, wrote the following message to be read at the funeral:

Not only have we lost a man we genuinely loved, but we've also lost someone who was very rare and very special. So many of the virtues which we all prize so highly, **Sol** possessed in abundance.

I had known him for more than thirty years, and never heard him say a derogatory word about anyone, never saw him give less than his best to any task he tackled, and never knew him to pass the buck, or to be anything but scrupulously honest and sincere. He was always ready to do what he could to help, to make things easier for the other person.

Sol was a true professional, so modest and self-effacing that many people he worked with never knew that years ago he had pencilled and written many fine scripts for our books, and had been considered one of our top inkers. He also did coloring, lettering, layout and editing — and whatever he did, he did it well.

As an executive in charge of a department, **Sol** had one of the most valuable qualities of all — he was wonderfully dependable. Not only did he do what had to be done skillfully and cheerfully, but he delivered it as promised.

As a husband, a father, a co-worker, and a friend, **Sol** enriched the lives of those who knew him. Today, we say goodbye to **Sol Brodsky** — but we will remember this gentle, decent man with great love, always.

SOL BRODSKY REMEMBERED



Stan Lee (left) dressed as Iron Man with Sol Brodsky in the center, with a woman (right) standing behind him.

by Dwight Jon Zimmerman

The story of **Sol Brodsky's** life spans many decades in the comic book industry. His accomplishments as inker, penciler and writer for comics in the forties and fifties, freelance packager and Production Manager at Marvel Comics in the sixties, publisher of his own company and Vice-President of Operations at Marvel Comics in the seventies and, in the eighties, Vice-President of Special Projects only begin to tell the story.

The history of **Sol Brodsky** is, in many respects, also the history of Marvel Comics, but it is much more. It is the history of a loving man, a man who cared not only about comics, but about the people who produced them. It was an affection returned by everyone who ever worked with him, from life-long friend, **Stan Lee**, to outside clients.

This biography is a testimony to that regard, recounted by the people who knew him best.

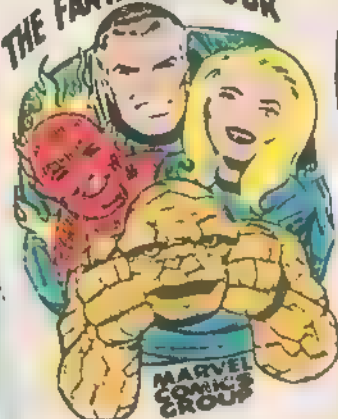
Sol Brodsky was born in Brooklyn, New York on April 22, 1923 to **Abraham** and **Dora**

Brodsky. He was the eldest of four children, two brothers, **Leonard** and **Ted**, and one sister, **Faye**.

Unlike most people who got into the comic book industry almost by accident, **Sol** had a long and driving desire to enter the cartooning field, and he was determined to do anything to realize his goal. **Janice Cohen**, his daughter and a respected colorist in the comic book industry, said, "I remember him telling me he took a job at Archie Comics sweeping the floor just to be a part of the production of comic books. He stuck it out

THE MERRY MARVEL BULLPEN PAGE!

THE FANTASTIC FOUR



THE WHOLE COUNTRY IS GOING "T-SHIRT WILD", AND IF YOU'VE ALREADY RECEIVED YOURS, YOU'LL KNOW WHY! THEY'RE BOLD, BRIGHT, AND BEAUTIFUL--AND EXCLUSIVELY MARVEL! -- THEY'RE SO IN THAT EVEN THE FEW REMAINING "BRAND ECHH" FANS HAVE BEEN ORDERING THEM LIKE CRAZY! SO, IF YOU HAVEN'T DONE IT YET, SEND FOR YOURS NOW! YOU NEVER KNOW WHEN COMPANY WILL DROP IN!

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OFFICIAL SWINGIN' STATIONERY

AND, WHILE YOU'RE AT IT, REMEMBER TO TREAT YOURSELF TO A DECORATOR-APPROVED, JAM-PACKED MARVEL STATIONERY KIT! YOU'LL RECEIVE A HANDSOME ILLUSTRATED PORTFOLIO, FILLED WITH THE GREATEST POP-ART LETTERHEADS AND ENVELOPES YOU'VE EVER MARVELED AT!

THE DIZZY DRAWINGS BY OUR MARVEL MASTERS, AND THE AUTOGRAPHS OF OUR COSTUMED CUT-UPS ON THE BACK OF THE PORTFOLIO, ARE ALMOST WORTH THE RIDICULOUS PRICE ALONE! WE KID THEE NOT!

ONLY \$1.00 FOR ALL THIS! (WHICH IS WHY WE'LL NEVER BE RICH!)

A blast from the past.

and hung around to learn what was going on because it meant that much to him."

His efforts paid off, for by 1940, at the age of 17, his art was appearing in the comic **V-MAN**. His career was interrupted by the outbreak of World War II. Sol entered the Army and served in the Signal Corps where he advanced to the rank of corporal. He was stationed on the USS Fairfax and saw action in the European Theater of Operations. After his discharge, Sol returned to comics where he

worked on **THE BLUE BEETLE** and other titles for Fox Features. In addition, he created his own character, a medical super hero called **Red Cross**, which appeared as a back-up feature in **CAPTAIN AERO**.

It was during this period that Sol met **Selma Cohen**. "I remember when we were going out together," Selma said, "my mother told me, 'You can't marry an artist; that's almost as bad as a musician! They never make a living!' But I was fascinated. He was working for Ar-

chie Comics at the time and he drew me a portrait of **Archie** on a little piece of paper. I walked around for a long time with that. It was great." Despite her mother's misgivings, Selma's relationship with Sol continued and on November 28, 1948, they were married.

Shortly thereafter, Sol signed on with Timely Comics, the forerunner of Marvel. Owned by **Martin Goodman**, who published a wide range of periodicals from men's magazines to comics

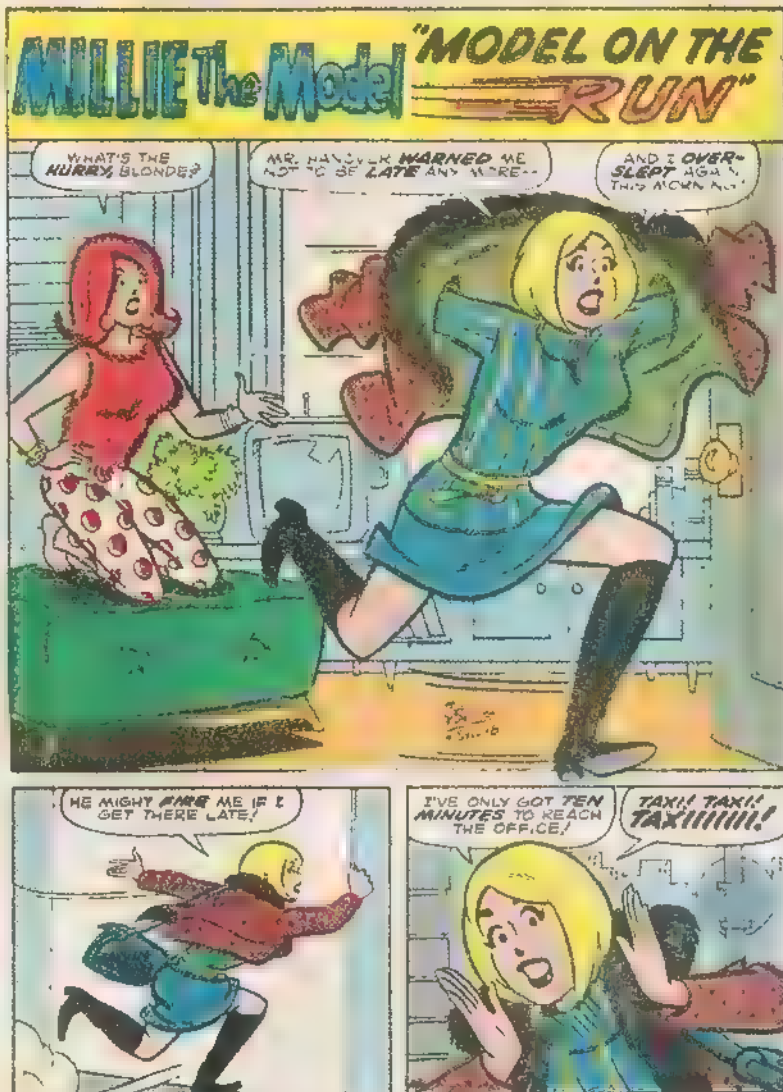
Timely was located in the Empire State Building. The Bullpen of that period included many people who are still with Marvel today. Stan Lee was the editor and main writer. Among the artists were Joe Simon, Jack Kirby, Al Aveson, John Severin, Carl Burgos, Joe Maneely and Fred Kida. Marie Severin was in the coloring department which was headed by Stan Goldberg. In production, were Danny Crespi, Artie Simek and Morrie Kuramoto.

"I hired Sol as an inker," Stan Lee recalled, "and then I found out he could also pencil, which surprised and pleased me." Sol's work began appearing regularly in Timely's romance line, **MILLIE THE MODEL**, **PATSY AND HEDY** and he even wrote stories for the westerns.

The atmosphere of the Timely Bullpen was one of informal zani-ness. "Sol used to take me to the office a lot," Selma said. "I remember they used to have card games and while they were playing, they'd have cupcakes and milk. And I'd look at them and say jokingly, 'What is this? I thought artists were supposed to be decadent people! What is it with the cupcakes and milk?' But there was no drinking, nothing like that. They were a very fun-loving group of young men. It was very much like a family."

Stan Lee added, "We did a lot of crazy things then. The guys' cupcakes and milk was the least of it! I used to sit on top of a file cabinet and play an ocarina. There was an artist named Al Aveson who used to draw **CAPTAIN AMERICA** who would sit and make noises like a seal or a chipmunk while he was drawing. Jack Kirby used to chew a cigar. He and Joe Simon called everybody an old reprobate. Everyone kidded Artie Simek a lot, sometimes sticking matches in his shoes and giving him a hot foot. It was very informal. Nobody ever called anybody 'Mister' and nobody ever wore a necktie."

With all the shenanigans, the dedication to their job was thoroughly professional. "We got out about fifty titles a month,"



Millie the Model as drawn by Sol.

Stan Goldberg said. "I know that for a fact, because I got the schedule."

On August 7, 1952, Sol's and Selma's first child, Janice, was born. This joyous event unfortunately coincided with a growing recession in the comic book industry that hit in 1953 and 1954. Forced to make drastic cutbacks or close his doors completely, Martin Goodman laid off everyone on staff except Stan Lee.

The reorganized company, now called Atlas, survived, but, as Stan Goldberg recalled, "They needed someone on production to handle things since there was no real staff. I would come in a couple of days a week to help out, but I had a lot of my own freelance

stuff, so I couldn't do much. Stan got in touch with Sol. Stan was a one-man department, and, with Sol, it became a two-man department."

"Sol and I were the whole staff of Atlas Comics," Stan Lee said. "I bought the art and scripts, and Sol did all the production. My job was mainly talking to the artists and the writers and telling them how I wanted the stuff done. Sol did everything else — the corrections, making sure everything looked right, making sure things went to the engraver and he also talked to the printer. He was really the production manager. And little by little we built things back up again."

"It always amazed me the

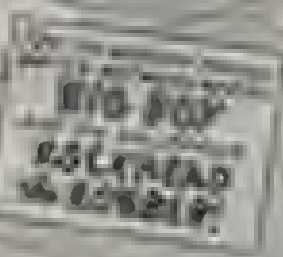
Adventures OF THE BIG BOY.

BIG BOY, YOU MUSTN'T
GO IN THERE! ROCKHEAD
THE ROBBER IS INSIDE,
WAITING TO SHOOT YOU!

ROCKHEAD
THE ROBBER
IS INSIDE
WAITING TO
SHOOT YOU!



SHOW IT TO US



BIG BOY — one of Sol's many successful projects.

knack Sol had for the business side of comics," **Stan Goldberg** said. "Artists and writers, you know, are usually all locked up in their own world. Sol had this rare ability to come in to a department and quickly learn how to run everything. It was an extra thing he had. He had to deal with creative people, printers and later on, corporate heads and outside clients. And he did it all well."

Sol's and Selma's second child, **Gary**, was born on March 18, 1957. Coincidentally, the uncertainties of the comic book industry struck again at about this time. Atlas began suffering severe distribution problems. Their dis-

tributor had gone out of business and it looked like Atlas was going to follow. One day, **Martin Goodman** came into the Bullpen and told the whole crew to go on vacation. When they came back, there were no more jobs.

One of Sol's closest friends, **Mike Esposito**, who has inked almost every super hero in existence, said "Sol — everybody for that matter — was out of work. Sol came up to my apartment to talk. He knew that I had had a couple of magazines of my own published once. He told me he'd like to get into the publishing business because he had to make his own way now. And he had these

publishing ideas that were way ahead of their time. He had these ideas for magazines all dummied out. They were teenage stuff. They were like the rock-and-roll fan magazines of today, only they didn't exist back then.

"We went up to **Mannheimer** at PDC, to get a distributor for this. But he turned Sol down. He also turned down Sol's ideas for traveling kits for children. Y'know, little kits filled with things for little kids to draw and color that would be sold at airports and such places. Sol had them all dummied up, too. It was a very thorough job."

Though these projects did not work out, Sol was not lacking in ideas which did work. One of his more successful projects was the Big Boy promotional comics. Big Boy is a regional restaurant chain based on the West Coast. Sol put together a successful series of comic book giveaways for them, involving himself in every aspect of their production — from the art to the packaging, even doing the writing on occasion. The scripting chores, for the most part, were handled by **Stan Lee**, who had long since become a close friend as well. On occasion Sol would ask **Mike Esposito** to help him on the inking.

"Sol loved doing **BIG BOY!**" **Selma** said. "It was simple, it was fun and it was cute. He had a statue of Big Boy that sat on his desk that I'd see every morning when I got up." "That was a big part of our life," **Janice** said. "When we took our trip out to California, the big event was to actually go in and eat a Big Boy hamburger!"

Another one of Sol's successful industrial comics was a series done for **Bird's Eye** frozen foods. The comics featured humorous and engaging stories about talking vegetables who couldn't wait to be selected by the **Bird's Eye** and quick frozen so they would stay crisp and fresh and delicious for people to eat.

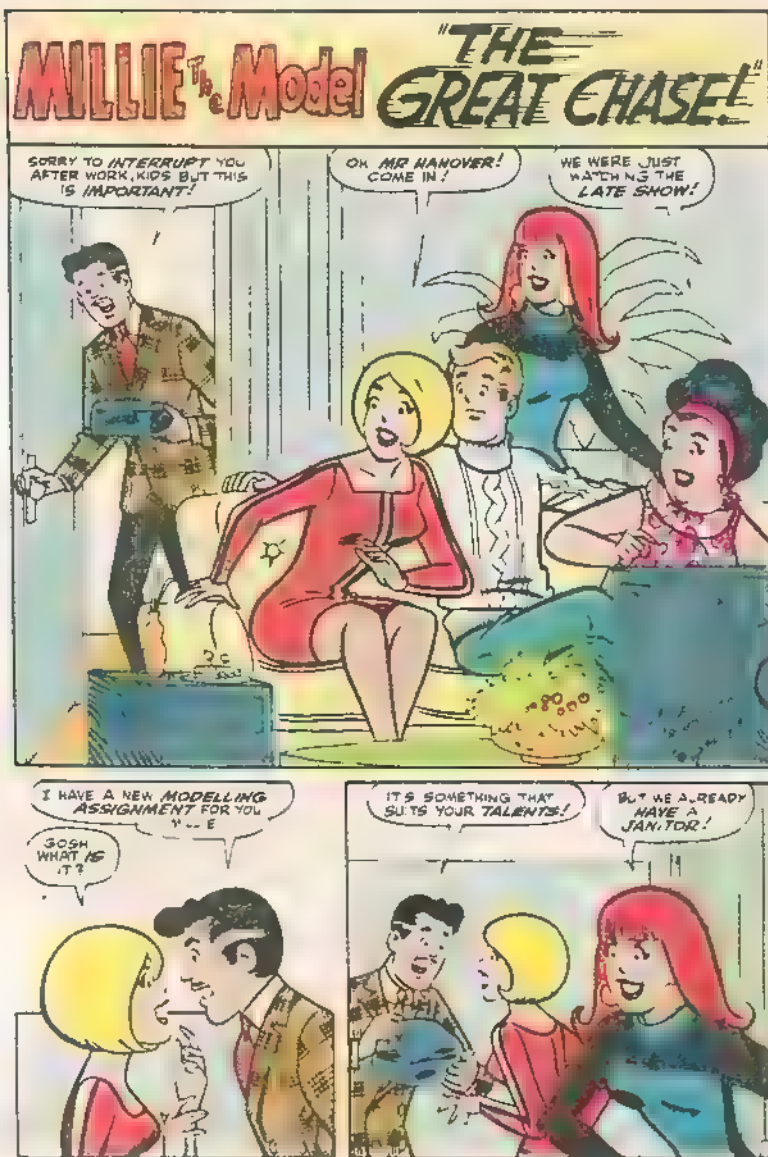
While he worked hard on his various projects, Sol never neglected his friends. On the contrary, he went out of his way to help many of his colleagues when

Atlas closed its doors. He acted as an agent for a number of artists, finding work for them when he could.

Dick Giordano, Vice-President and Executive Editor of DC Comics, recalled, "I was an assistant editor at Charlton Comics in the late fifties. I was handling most of the outside contacts then. Atlas ran into distribution problems and, for the most part, people there were out of work. Coincidentally, at Charlton Comics, we were advertising for artists and writers. We had come up with a plan for producing forty-page comics and **Sol** came in to talk to me about that. We had a New York City office, even though Charlton was located in Connecticut. He was representing a good many of the Atlas artists. **Joe Maneely**, **Gene Colan** and quite a few other good artists were in that group. Acting as their agent, **Sol** worked out a deal where Charlton would buy a number of pages from this group. It was really an advantage for us because **Sol** was very easy to work with, very professional. He took care of all the payments. Instead of paying each artist and inker separately, we made one payment to **Sol** and he disbursed the money to the appropriate parties. He would decide who the work should go to for which strip. Our rates were terrible, but we felt we were very lucky to get people of that calibre for the money we were paying. Although I don't think we were making the artists and writers rich, at least we were keeping them in grocery money for the few months we worked together. Though **Sol** never said this, it was my impression that he acted as their agent without charging any commission."

"As to his representing the artists and writers and not getting paid for it, I didn't know anything about that," **Stan Lee** said, "but I can believe it. It sounds very typical of **Sol**. He was that sort of caring guy."

Reflecting on their home life during this period, **Selma** said, "**Sol** would work most of the night. I quickly got used to it. He would start something in the evening, I'd



go to sleep, and when I got up the next morning, he'd still be there. And if he wasn't satisfied with what he'd done, he'd tear it up and do something new. When he was working, the children would leave him alone. And when things were not working out quite right, as they sometimes didn't, we'd tippy-toe around, so as not to disturb him. It was always fascinating for the children to have their father draw for them whatever they wanted. When he went back on staff, it really felt strange for a while."

The association of **Stan Lee** and **Sol** went beyond the **Big Boy** comic book giveaways. **Stan** was publishing a number of magazines, among them **GOL-**

FER'S ANONYMOUS, BLUSHING BLURBS, THE EXECUTIVE'S ABC DOODLE BOOK, and THE SECRETS BEHIND THE COMICS, some of which were sold by mail order. **Stan** knew of no better man to put in charge of production of these books than **Sol Brodsky**.

When the 1950's ended, more than just a new decade began. For the Sixties heralded what has since become known as the Marvel age of comics. **Flo Steinberg**, now the managing editor of **ARTS MAGAZINE**, recalled, "I came to Marvel in March of 1963. There was just **Stan Lee** and me in the office, which was two very teeny cubby holes. I was **Stan's** 'Gal Fri-

Fantastic Four

THE AVENGERS

Logos designed by Sol.

day.' Today they call them 'Person Fridays.' We were doing maybe eight bi-monthly titles. **THE FANTASTIC FOUR** was just starting out. Sol would come in a few days a week and help on a freelance basis, doing production work and stuff like that. Stan Goldberg would come in and do the coloring and Artie Simek would come in and do the lettering."

At this time, Sol helped launch **CRACKED**, a humor magazine in the **MAD** vein. Unfortunately, he encountered personality conflicts with some of the staff members and left to take the position of Production Manager at Marvel in 1954.

"We moved to a new office which was a little bigger," recalled Flo. "Sol and I were in one room. And in another room was Morrie Kuramoto. Then Marie Severin and John Verpoorten came on."

"We had a real esprit there," Flo said. "Before Sol, Stan had to do everything, the writing, editing, production, dealing with the Comics Code, which was a lot stronger then. When Sol came on, he took over all the traffic responsibilities and dealing with the printers.

Stan and Sol would discuss who would get what art assignments. Dick Ayers would get the cowboy and war stuff, Don Heck would do **IRON MAN** and **ANT MAN**, Steve Ditko, when he switched over from the monsters, would do **SPIDER-MAN** and **DOCTOR STRANGE**. And Jack Kirby did everything else. They would all go into Stan's office and discuss the plots and act them out.

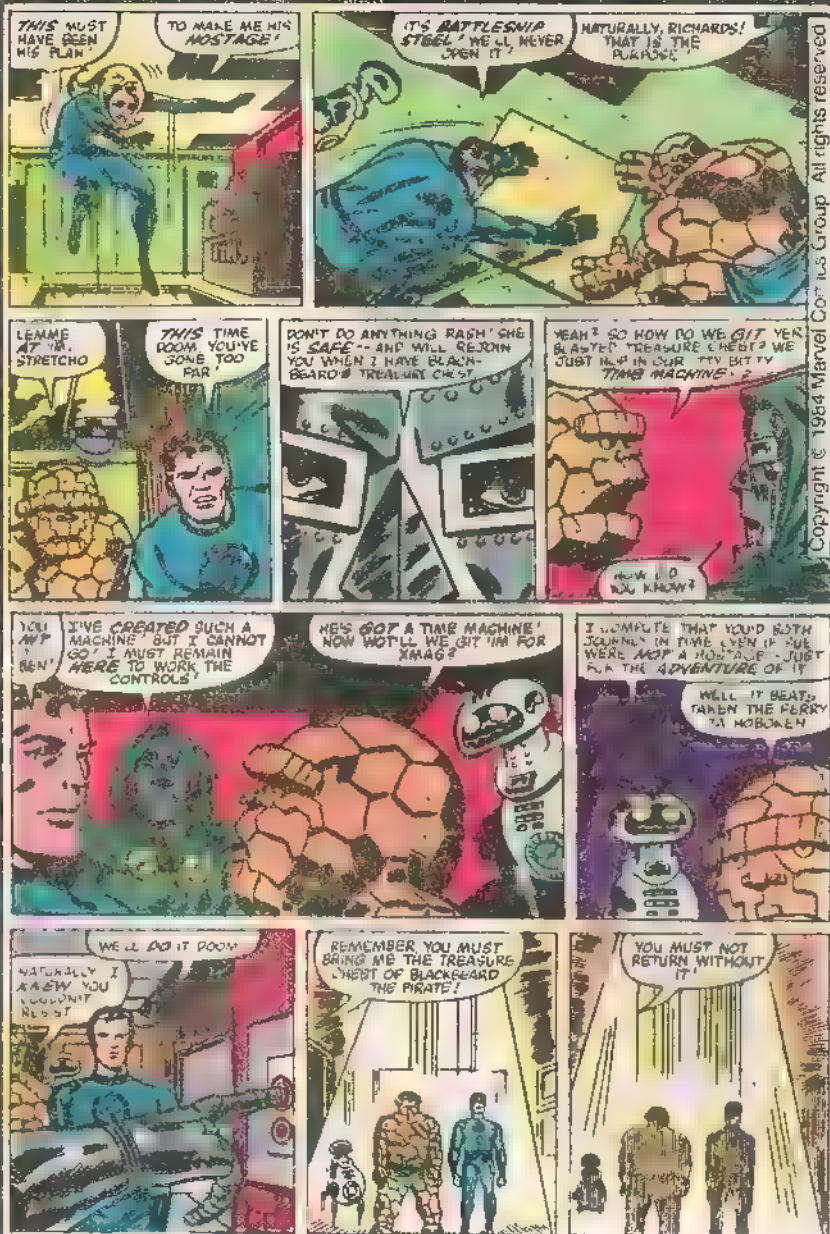
"Sol was really important because he really set the tone for the place. You got the work done, but you did it with a sense of humor and fun. It was a very happy place to be in then. It was small enough so that everyone knew each other well and liked each other.

"Martin Goodman was the owner and publisher. We were a small part of Magazine Management back then," Flo added. "We had real junky furniture. It didn't match, and sometimes the drawers in the desks and file cabinets would fall on your feet. We were always making do. Sometimes the people from the men's magazines would come in and look at us. They couldn't figure out what was going on. They'd say such things as 'Work faster, little

elves, Christmas is coming!' Stuff like that. People like Mario Puzo and Bruce Jay Friedman also worked at Magazine Management. Mario once tried writing comics, but he came in and said, 'No, it's too hard! It's too complicated! I can't do it!'

"There'd be these times when someone wouldn't bring in the work when it was promised," Flo continued, "and we'd have to call the person up. Sol would say to me, 'Well, how are we going to handle it?' You know, the good cop / bad cop thing. Depending on who was causing the problem, I would either call them up and whine, or Sol would call and be tough. Everyone reacted differently. Once, poor Don Heck went to Fire Island. And we couldn't get ahold of him. And we sat and sat and finally we called the police out on Fire Island and had them get Don to the phone!

"The letters from readers started from nothing, and it just built and built until we had to sit and figure out what to do! That's when we did up the post cards to answer the letters and the No-Prize. We tried to make everything as personal as possible,



Sol's last interior page.

without interfering too much with our main job of getting the comics out, but, when we started the M.M.M.S., the Merry Marvel Marching Society, it really got wild! The kids would send in a dollar to get a little membership kit which had all sorts of things. There was a little record in it which featured people in the Bullpen. Stan wrote the script and Sol was on it. No one expected that we'd get the response we did — it was amazing! The mail would come in and there'd be these dollar bills all over the office! Sol and a bunch of us would come in on the weekends and open up the huge pile of M.M.M.S. mail, and soon

dollar bills would be everywhere. It was all so crazy! We'd have fun throwing the dollars around and sending out the kits and everything.

"I remember the night of the blackout in 1965," Flo said, "we were working late. Then the power went out, and everyone started running around getting worried. And Sol said, 'No, it's just this building, it's just this building!' And then we looked out the window. And he said, 'No, it's just this block, it's just this block.' And then we found out how serious it really was. He was worried about how the people in the office would get home. He went to everybody and

checked to see how they were getting home. He cared about them."

Roy Thomas, now a writer and editor at DC, started his own illustrious career at Marvel during this period. "I came to Marvel in 1965," Roy said. "And I shared a room with Sol and Flo. Stan originally hired me as a staff writer who would do a little editorial work on the side, but very quickly my job evolved into being an Assistant Editor. I remember Sol was a man Stan could trust to do the job. Sol was the Production Manager and his job was to make sure the comics got out on time. And he did."

John Romita, Sr., who joined the Marvel staff in 1966 and is now Art Director, recalled, "Sol was always easy-going. I never saw him blow up. He was the perfect guy for Stan. Whatever Stan needed, Sol said, 'I'll handle it.' He never, never lost his temper with artists or anybody working for him. His trademark was getting the job done. He was very efficient that way, and did it without spending a lot of money — that was another thing he took pride in. He did not waste money."

"I never knew him to be vindictive," Roy added. "Occasionally we would clash when his professional assessment, from the production side, of when and how the comic books should go out differed from mine, on the editorial side, but it never got personal. He never indulged in any petty acts. And, as Production Manager, who handled all the vouchers back then, he had a lot of chances for that sort of thing. He did not indulge in office politics. He just wanted to do his job."

On Stan's and Sol's working relationship, John Romita observed, "It was interesting. Stan was Sol's superior, and yet, when the schedule dictated it, Sol would go to Stan and say, 'This has to be done by tomorrow morning,' or 'This has to be done by Monday morning.' And he'd load Stan up with work. Stan trusted him and knew that if Sol was to do his job, he had to deliver it for Sol. It was a nice hand-and-glove operation."

"The job of the Production Man-

ager then was everything that didn't have to do with editing," **Stan Lee** said. "I handled the editing and the art direction, and **Sol** did everything else. **Sol** was always as good as his word. I never doubted him. If he told me, 'I need something by tomorrow morning,' I'd stay up all night to write it because I knew **Sol** meant it.

"**Sol** was also great to talk to if I had a problem," **Stan** added. "We'd discuss everything from what he thought of an artist's work on a story to future plans. **Sol** was a great confidant."

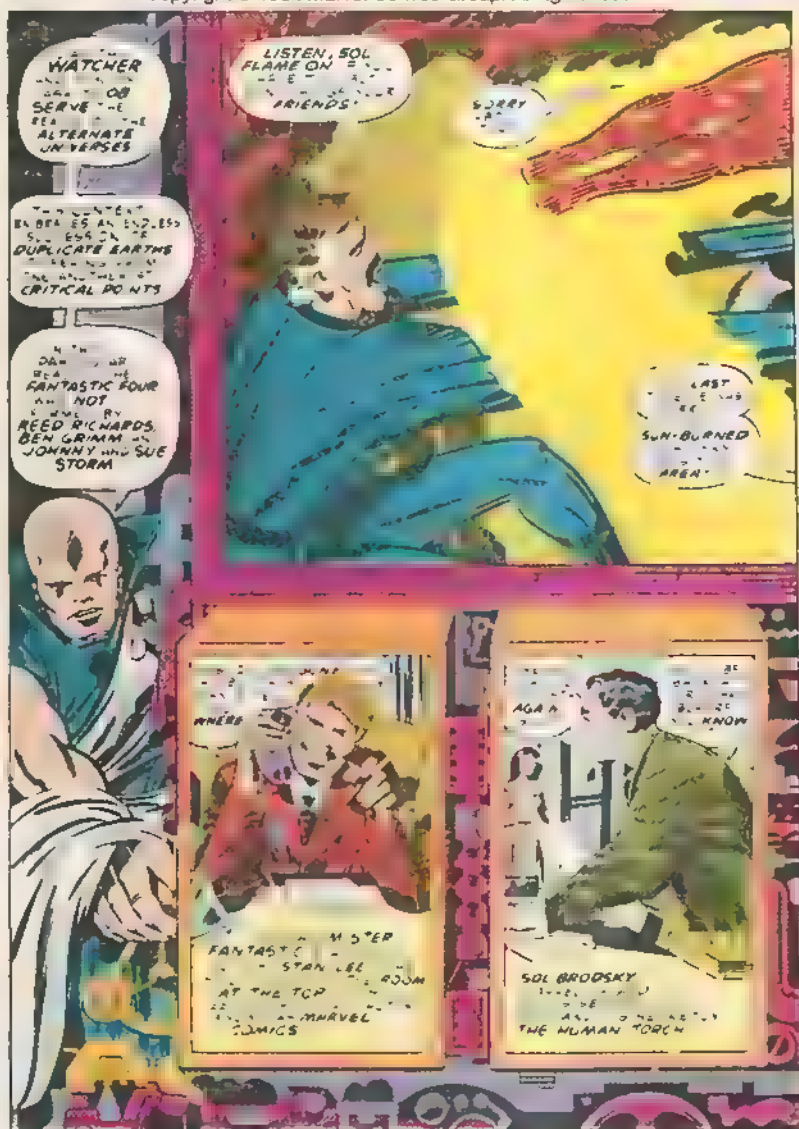
Stan was not the only one to seek **Sol's** advice. As **John Romita** recalled, "**Sol** was the one you dealt with most. If you had troubles, he'd try to help. If there was a voucher problem or if you were short of money, and the company could find a way out of the problem for you, **Sol** was the guy who could do it. He bailed a lot of guys out of trouble."

The rapidly growing success of **SPIDER-MAN**, **THE FANTASTIC FOUR**, **THOR** and other titles caused both **Stan** and **Sol** to see many spin-off possibilities. "**Sol** and **Stan** were constantly on **Martin Goodman** to expand the merchandising, licensing and stuff like that," **John Romita** recalled. "**Sol** used to talk about doing a Sunday supplement of **Marvel** comics to be offered to newspapers, but **Martin Goodman** just did not want to bother with any of it."

Marvel's success continued to grow. New titles were constantly being added, and with those new titles, new people would be hired to do the work. Even with the growing production responsibility which fell upon his shoulders, **Sol** would still do an occasional art assignment. "One of the last things I remember him inking was the cover of the first issue of the **SUB-MARINER** series in 1968," **Roy** said.

Then, in the middle of the frenetic growth at **Marvel**, in 1970, **Sol** had the opportunity to leave **Marvel** and launch his own company **Israel Waldman** owned the rights to a number of old comic book stories, and agreed to provide the financial backing for the new com-

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Sol Brodsky as the Human Torch

pany, **Skywald**. (The name **Skywald** was derived from the last names of the two partners — **BrodSKY** and **WALDman**.) For **Sol**, leaving **Marvel** was difficult. "**Marvel** was so intrinsically a part of our life, that it did not feel like my father had a job," **Janice** said. "It felt more like **Marvel** and he were one."

"I think **Sol** never envisioned not working for **Marvel**," **Stan Lee** said. "When this opportunity came for him to do **Skywald**, **Sol** asked me if it'd be okay, and I told him, '**Sol**, if it's a chance for you to have your own business, of course, take it! And good luck to

you! I'm sorry it didn't work out for him. With this sort of chance, anybody else would have just quit, but **Sol** talked it out with me."

The **Skywald** line was primarily composed of a small group of black-and-white comic magazines that contained short stories in the mystery, horror and fantasy genres. In late 1970-early 1971, **NIGHTMARE**, **PSYCHO** and **HELLRIDER** began appearing on the newsstands. **Skywald** also published color comics in a variety of genres.

"We stayed on very good terms with **Sol**," **Roy** said. "He and I would often have lunch together. He never did anything unethical

— didn't raid any of our people for Skywald. And we would occasionally pass on to him people who were good, but for whom we just didn't have enough work. I remember him telling me once that he went to the warehouse and discovered that one third of Skywald's magazines had never left it! Immediately Sol cut the print-run. It helped the short-term profit situation, but unfortunately not enough in the long run."

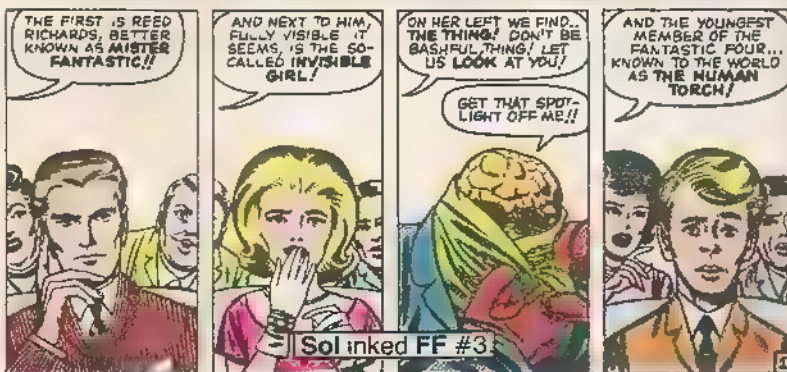
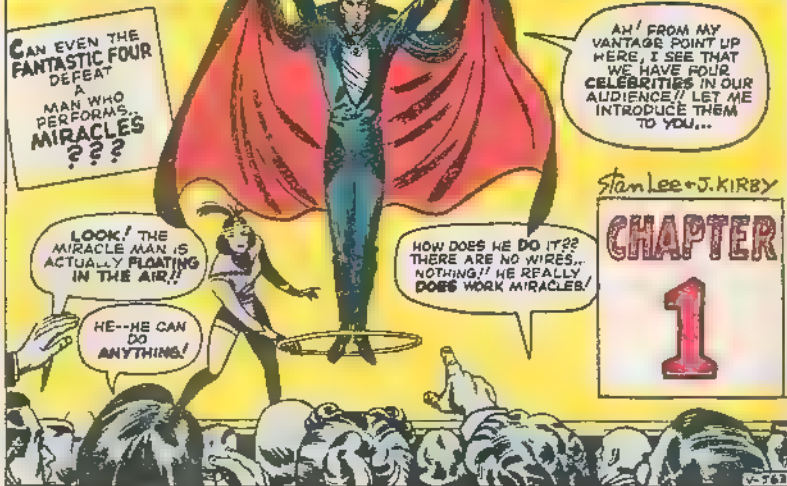
Skywald provided an outlet for a wide range of story-themes which experienced professionals and new artists and writers were quick to exploit. Jeff Jones, Mike Esposito, Ross Andru, Ernie Colón, Stan Goldberg and Jack Katz were among the artists to appear. David Anthony Kraft and Pablo Marcos had their first comic stories published at Skywald. Sol was also the first publisher to buy cover paintings from the new artist, Boris Vallejo.

"The thing that I remember most about the time when my father was involved with Skywald was that it was really exciting," Janice said. "He was really enthusiastic about Skywald. It allowed him to do all sorts of creative things."

Mike Esposito recalled, "Sol asked me if I would go exclusive with him. Ross and I left National, now DC, because we really felt Skywald would make it. My faith in Sol was that strong. Unfortunately, it didn't work out. It had nothing to do with Sol's ability. His partner just gave up on Skywald too soon and pulled his money out of it."

It was during this time that Mike and Ross approached Sol about doing a college humor magazine. "It was called **UP YOUR NOSE AND OUT YOUR EAR**," Mike said. "Originally Skywald was supposed to publish it, but when Waldman pulled out and Skywald collapsed, Sol came in as a partner on it with Ross and me. We did two issues, and they both sold fairly well. The thing that killed it, though, was that we printed too many copies the first time out. This was my fault. Instead of starting out with a smaller print run, as Sol advised, I was greedy and wanted to hit the mar-

THE FANTASTIC FOUR, in... THE MENACE OF THE MIRACLE MAN



ket with a big one. My side won the argument, and we lost the magazine."

Shortly after the collapse of Skywald, Stan Lee contacted Sol. "I wanted Sol back," Stan recalled. "But since John Verpoorten was now our Production Manager, Sol would have to have a different job. And since we were starting the English department, it seemed logical to put Sol there."

Marvel's British department in the mid-1970's did all the production on the reprint black-and-white comic magazines that were sold in England. Sol's duties quickly grew until he also became responsible for the production of the new line of black-and-white magazines Marvel was launching in America.

Throughout the years Sol had taken various promising artists under his wing. It was during this period that Marvel reaped the fruits of Sol's generosity.

"Sol certainly knew good artwork when he saw it," Roy Thomas who had since become Marvel's Editor in Chief, said. "And he was very quick to bring them to people's attention. I remember when we were doing the black-and-white magazines that Sol mentioned Boris to me. And I took a look at a couple of pieces of his work and said 'Sol is absolutely right.' Boris did the first **DRACULA** and **ZOMBIE** covers for us, in addition to a number of others.

"Almost everybody in this business — the older guys — feel like



Sol's last cover

they started with Sol," John Romita added. "In the mid-sixties, Sol was the guy getting those art pages filled. And he was getting a lot of young people started. Jim Starlin came into the office, and he was doing breakdowns for us. Sol would patiently wait for guys like him to develop. He would say, 'Give a guy a chance to grow.' Ron Wilson came in with samples, and those first samples, after a little doctoring up, became his first published story. Bob Larkin, too. Bob is a very sound, solid illustrator. But he was a real novice when he started with us, doing **PLANET OF THE APES** magazines covers. Sol helped

him grow into the artist he is now. Larkin used to say, 'If Sol calls me, I don't care how busy I am, if he wants work, I'll give it to him.'"

"He did help a lot of people get started in the business," agreed Selma, "but he never, ever said, 'I'm helping this one,' or 'I got that one a job.' He did it all quietly. He was the fairest guy you ever wanted to know, and the kindest. He never put anyone down. And he never put the blame on someone. If something didn't work out, he just said, 'Well, it didn't work out.'"

"Another thing was that when people in the neighborhood found out Sol was in the business,

they'd come up to him and say things like, 'Oh, my son has talent! Would you look at his work? And he would take the time and look at it, just because he didn't want the people to feel bad. Half the time, of course, the kid couldn't draw at all. But he would give suggestions.'"

Despite his busy schedule, Sol often took the time to help young people when they were in need. "When I was young," Gary Brodsky, who is now the head of his own publishing company, said, "I had a lot of friends who would occasionally get into trouble. My dad kind of adopted them. He never considered anybody to be a bad person. They were teen-agers, kind of wild, and he would sit and listen, talk to them, and help them out — even the worst ones. And they all loved and respected him."

One of Sol's life-long passions was playing poker. "He loved gambling," Gary said, "which was always a contrast, considering how conservative he was with everything else. For him, it was more a social thing that happened to involve gambling. He had different games with different people — sometimes as many as five games on a weekend. I remember that when I needed money, I'd wait until poker night. Then, when he was caught up in the heat of playing, I'd ask him for a couple of dollars — and come away with ten. He also kept a detailed record of what he won or lost, and he actually *did* come out winning."

"I played cards with Sol for thirty-five years," Stan Goldberg said. "We'd play once a month on a Friday. It was pretty much the same group of guys — me, John Romita, Mike Esposito, Al Sulman, Carl Wirshba, Stan Stockman and later on Roy Thomas and Al Milgrom."

"I never played poker with Sol," Stan Lee said. "I'm not that good at cards. But Carl Wirshba did — he had an ad agency called ACWAN. And I asked Sol one day, 'How come it has such a silly name?' and Sol said, 'That stands for "A Company Without A Name," which I thought was real cute.'"

"We used to go down to the Sun

Luck Chinese restaurant after work on Fridays," Roy said. "We'd meet there for an hour or two then we'd go to my place and play poker. After I left for California, they would meet at John Romita's or Al Sulman's house. Sol was always a closed-mouth player. If you didn't pay close attention to him, which we generally didn't, you didn't know if he was winning or losing until the game was over. With everyone else, you always knew. We tended not to talk shop during those games. When the subject did come up, it didn't last long. It was a very good-natured game."

Sol was also instrumental in forming a small stock investment club. "He really knew how to handle them," Mike Esposito said. "There was me, Sol, Roy Thomas, John Romita and Stan Goldberg in it."

"I remember we'd meet regularly with our stock broker who would tell us all how rich we were going to get," Roy said. "We bought some Australian silver mine stock. I don't know whatever happened to that, but if it ever comes in, I guess we have some money somewhere. The stock club died out after a while."

In 1968, Martin Goodman sold Marvel to Cadence. A few years later, Jim Galton was hired as President of the conglomerate's publishing division. Sol, by this time, had become Vice-President of Operations. Yet one thing still remained, Sol was Stan Lee's trusted right-hand man.

"My first impression of Sol was that he was a very loyal, hard working, dedicated person — Marvel was his life, really," Jim Galton said. "I think one of Sol's basic attributes was that if you wanted to get something done, you'd turn to Sol, and it would get done. I can't remember him saying 'no' to anything, and I can't remember him saying, 'I can't do it.'"

"As the company became bigger, one of the things I attempted to do was compartmentalize and regularize things so that everyone wouldn't be doing a little bit of everything. In the process of doing that, Sol's duties changed. Instead of being involved in every



WHAT IF #11 depicted the original Bullpen as the FF

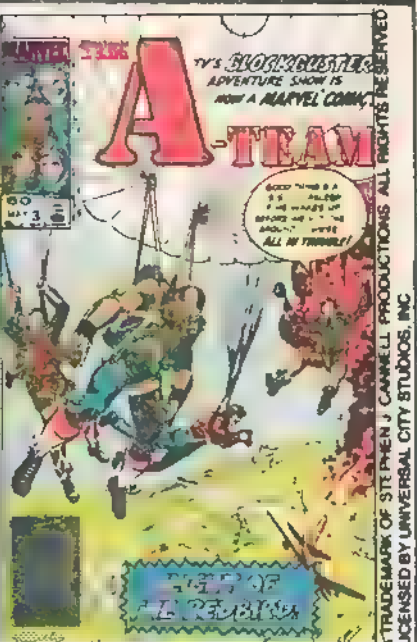
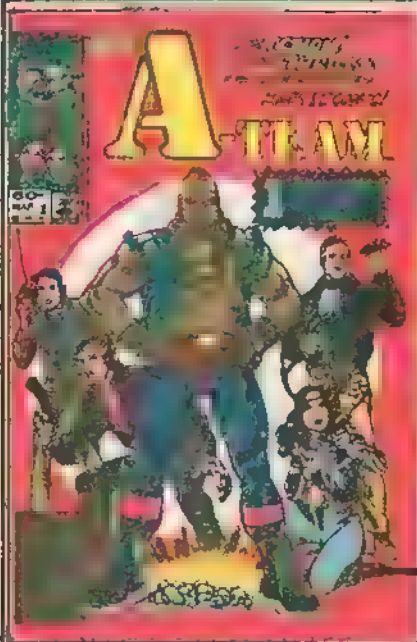
aspect of what Stan and Marvel were doing, Sol's duties became more specialized. Sol took over the running of all the non-regular kind of periodical projects that we did. We started doing a lot of different things, premium projects, projects for the newspaper network we had, special work for advertisers and toy companies — stuff like that. He effectively became the publisher or super-coordinator of all our non-periodical projects."

As the demand for more special projects increased, Sol received a new title in recognition of his expanded responsibilities — Vice

President of Special Projects.

"I remember telling him, 'You're an executive now, can't you sit back and relax?'" Selma said. "And he told me, 'No, it's harder.' And he would work harder."

"Sol worked a lot with index cards," Selma added. "I'm a very light sleeper, and during the night, I'd wake up, hearing him open a drawer in his desk to pull out a card and write down an idea he'd thought of. Until I got used to it, I would ask him what was the matter. He'd tell me not to worry; he just thought of something and he had to write it down immediately or he would forget it."



The A-Team comics — 3 issues in 30 days.

"Sol loved the Special Projects. I remember he couldn't believe how nicely characters like the **Hulk** and **Spider-Man** and **Captain America** would lend themselves to beach towels, sheets, all sorts of things. Whenever we were in a store, he would always look at them. He was proud of them all."

"Sol came up with many ideas for projects," **Jim Galton** recalled. "He was very creative when it came to formats, and he was an active member of the creative team."

John Romita joined **Sol** in the Special Projects division, and together they worked closely on the assignments. "The Special Projects division grew gradually at first," **John** said. "We had our limitations. We couldn't pay very much. We didn't have access to all the top artists, so we had to use a lot of younger artists. But we got out some pretty good stuff — a lot of stuff he was proud of."

"We generally got our assignments on very tight deadlines. I remember there were at least four or five projects that I said we just couldn't do. And **Sol** would say, 'No, we're going to do them.' The biggest challenge we had was when we did the three **A-TEAM** comics. We had to produce all three in thirty days. That's plot, script, pencils, inks and coloring — and then wait for approval."

Somehow we got them done. And **Sol** was proud of them. Number one, he was proud of the fact that, with all the problems, we produced them on time. And number two, they did not look as bad as I thought they might. We had three different art teams on the three comics — coordinating the characters' costumes alone was a nightmare! **Sol** was proud of the fact that there was a cohesiveness to the series — a sense of flow. The fact that the three comics came out at all was a miracle! And this was just one job out of hundreds! We were handling all sorts of projects, and always under pressure. **Sol** was able to handle it. I think it was a great satisfaction to him to turn out stuff under ridiculous conditions. One of the reasons I had to leave that department was because I got just plain exhausted from trying to keep track of so many different things at one time."

"The most important thing to my father was scheduling," **Gary** said. "If a job had to be done, it had to be done. He never wasted any time on it. One of his major qualities was that he never procrastinated."

Sol was soon given the responsibility of Marvel Books, the imprint that published a number of Marvel comics stories in other formats and was also beginning to expand into the children's market.

"Sol's work with Marvel Books was nothing short of amazing," **Jim Galton** said. "In a year and a half period of time, he put together over fifty new projects. Clients were delighted to work with **Sol**. Just as he was easy to work with in the company, he was the same with outside people." **Stan Goldberg** said, "**Sol** told me that during one year, they had done so much work by April, that they had passed the total output of the previous year. And things were going straight up from there."

"I don't say this in a denigrating way to the rest of the people I work with," **Jim Galton** said, "but if everybody operated the way **Sol** operated in a really selfless manner, it would make running a company and the working conditions a lot simpler, a lot less complex and a lot more pleasant. We are dealing in a creative business and there are a lot of egos involved and sometimes the egos get in the way of getting things accomplished. But with **Sol**, it never happened. If there is anything in his life I think people should look at, and try to emulate, it is his ability to work in concert with his fellow workers and with one thing in mind — get the job done. And get the job done the best that you can. That really is the message his life here at Marvel sends out. He will be sorely missed."

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Sol gets carried away by the Green Goblin

THE MARVEL AGE — 1966 (PART V)



The end of an era — Ditko's last issue of **STRANGE TALES**

by Warren Reece

Dr. Strange was a most extraordinary character, just in case that thought didn't come across very clearly in our last chapter. What could've been a trite, unrealistic strip about a childish and nonsensical magician was turned into a highly-believable, as well as visually spectacular, experience. This was almost certainly due to the total involvement of **Stan Lee** and **Steve Ditko**, coupled with the time in which things developed. Out in the real world, the young folks yearned for truth and idealism, which they sought through various gurus as surely as **Dr. Strange** did through his **Ancient One**, while within the Marvel Universe, the greatest 1966 epics erased the line between "magic" and scientific possibilities.

Into all this plunged newcomer **Denny O'Neill**, to wrap up the long-running **Dormammu-Mordo-Eternity** storyline. **Denny** recalled:

"Oh, I came to be on it, I think, just because at that time Marvel was exploding, and there was a lot more work than **Stan** could do; and then, he hired **Roy** and discovered there was a lot more work than **Roy** could do, and they had this strip that needed to be written. My preparation for it was the obvious preparation; I just read everything that had gone up to that point. Also, like, when I was reading comics back in Cape Girardeau, **Dr. Strange** had been one of my two or three favorites. Why, I'm at a loss to say, but something about it appealed to me."

Now, let's take a look at **STRANGE TALES** #146: "The End At Last." It was an ironic title,

for it was not only the supposed end of **Dormammu** and **Eternity**, but also, the end of **Steve Ditko's** active participation on the **DR. STRANGE** series.

To free himself of his promise not to attack **Dr. Strange** on Earth, nor to invade our world while **Strange** lived, **Dormammu** lured the mystical doctor to a nether-dimension. His ploy was a disguised telepathic summons, a false plea for help from **Clea**, whom **Strange** had pledged to protect and rescue. Suspecting a trap, **Dr. Strange** was not surprised to find **Dormammu**, who had trapped **Eternity** in his miniature cosmos, shortly before.

Dormammu attacked **Dr. Strange** with jagged bolts of yellow energy intended to reduce him to ashes. **Dr. Strange**, still weakened by a bullet wound received from **Mr. Rasputin**, stood less chance of

**Dormammu
vs. Eternity.**



survival than usual. He might've perished but —

Suddenly, the deity-like **Eternity** burst forth from his cosmos, chastising **Dormammu** as though the dreaded one were a spoiled child who had tampered with something sacred. **Eternity** ordered **Dr. Strange** to return to Earth, and prepared to deal with his attempted captor, whose restraints had failed!

With that, **Dormammu**, seething with hurt pride, launched into a furious attack on **Eternity**. Not fearing possible death, he unleashed incredible cosmic forces, as did **Eternity**. That explosive, shattering cataclysm, highlighted by two consecutive full-page panels, has not been surpassed!

In the moments that followed, the combatants lost control of the forces. As a pair of energy-charged spheres collided, **Dormammu** was trapped between them, and, in a final paroxysm of vengeful assault on his foe, apparently perished. The resultant explosion eradicated all traces of **Eternity**. **Dr. Strange** shuddered along with that entire universe. So did the rest of us!

Facing imminent death in that maelstrom of psychedelic forms and energies, the weakened, mind-staggered **Dr. Strange** suddenly felt himself tugged by a guiding force. Before long, he emerged from that timeless dimension to safety. **The Ancient One** had brought him forth. Mo-

ments later, directed by the **Ancient One**, **Dr. Strange** used his power to bring others forth; those whom **Dormammu** had banished to other nether-dimensions. A host of **Dormammu's** exiles, no longer imprisoned by his power, emerged through transdimensional portals. Among these was the silver-haired girl who had once helped **Dr. Strange**. At last, he learned her name: **Clea**. It was a triumph for heroes and creators alike.

When asked how much he contributed to the supervision of visual design on all this incredible, psychedelic stuff, **Denny O'Neill** replied:

"I just sort of grabbed onto **Steve's** coat tails and rode,

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A fight to the finish.



'cause all of that stuff was *his*. I wouldn't have known at that point in my career *how* to begin to supervise **Steve Ditko**! Now, I got the artwork; I don't remember if I had anything to do with the plot or not, but I just got this wonderful stuff from **Ditko** and ran with it."

This magnum opus of **Steve's** was a most powerful parting shot. His sense of design shaped **Dr. Strange's** pages ever since.

Dr. Strange became a great favorite, and, being a Greenwich Village resident, he delighted real-life "Villagers," including **Roy Thomas** and **Denny O'Neil**! Summarizing his role in "The End At Last!" **Denny** said:

"As I recall, I was sort of surprised that they (**Stan** and **Steve**)

trusted *me* — who was like, really, the new kid on the block — to do that. I *liked* doing it; I remember *that*. I liked it a *lot*! I liked the character, and I especially liked doing a character that seemed to be so much in tune with the times. I mean, **Dr. Strange** was really a Sixties character, not meaning to say that he has no relevance today. That's where he was *born*, and I think his origins reflected what was — you know — in the air back then."

The transition from this shattering, visionary, fare-thee-well of **Ditko's** was admirably undertaken. **STRANGE TALES** #147-150 dealt with **Kaluu**, and his part in the origin of the **Ancient One's** mystical career. The art

was pencilled by the **Sub-Mariner's** creator, **Bill Everett**, who was a wonderful, multi-talented storyteller. The writing continued to be handled by the aforementioned **Mr. O'Neil**. Both these gents were well-acquainted with **Dr. Strange's** New York residence, Greenwich Village. **Denny**, like **Roy Thomas** and **Gary Friedrich**, was a regular resident of that hip community. As for **Bill**, when in town on business, he made it a habit to room with **Roy** and **Gary** on Bleeker Street, so he picked up on the atmosphere quickly; but then, **Bill** was hip, in his own right, from way back. Anyway, the magic continued, in more ways than one, as **DR. STRANGE**, and the real world, came together . . . ●

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Bullpen Bulletins

I'M STILL STANDIN'

Better than I ever did! And that's surprising, considering that I'm just back from the summer convention circuit, which is fun, but, nonetheless, will wear down even a large economy-size Editor in Chief, like myself. After three weeks on the road, the *Wretched Mess O' Bullpen* looks pretty good.

GIRLS JUST WANNA HAVE FUN!

At the splendid CHICAGO COMICON, I met Colleen Doran, the beautiful, talented and diabolically clever artist who illustrates *A Distant Soil*, published by Warp Graphics, the same charming people who bring you *Elfquest*. Noticing the rather large number of good-looking guys on the Marvel creative staff, she suggested that on this page we run a *Marvel Hunk of the Month* feature. She suggested John Romita, Jr. (the *X-Men* penciler), Bill Sienkiewicz (the *New Mutants* artist), Carl Potts (Editor of *Doctor*

Strange, and other stuff), and a few others for openers. Well, I'm game, if you ladies out there demand it. Whattaya say?



I'll be waiting to hear from you female readers about this idea. It seems crazy to me, but...

One thing though — I drew the line at Colleen's other suggestion. I absolutely refuse to run a *Win a Dream Date With Bob Layton* (radio-active mutant writer / artist) Contest. Bob's a handsome guy, a terrific human being, and a close friend — but think how embarrassing it would be when he took the "lucky" winner to the movies and she found out that he glows in the dark.

PENNIES FROM HEAVEN!

Ever have to make a phone call — a really urgent one — race to a pay phone, and discover that you don't have any change? It happened to me in Chicago. Fortunately, DC Comics Editor Julius Schwartz happened by and contributed two quarters to solve my problem. Now he refuses to let me pay him back so he can tell everyone that I'm "forever in his debt." Having worked for Julie briefly back in the early 1970's, and having learned much from his legendary self at that time, I already was forever in his debt. Talk about overkill!

HYPE BOX

POWER PACK #6 — The smash sensation of the comics world breaks into the Marvel Universe! Join Energizer, Gee, Lightspeed and Mass Master as they run headlong into Dragon Man, Cloak and Dagger, and your friendly neighborhood Spider-Man! You're in for a front row seat, courtesy of LOUISE SIMONSON, JUNE BRIGMAN, and BOB WIACEK!
DAREDEVIL #214 — It's the end of the Micah Synn saga, and possibly of Daredevil himself! And what will be the startling effect upon those close to Matt Murdock? You must read "The Crumbling!"

Story by DENNY O'NEIL. Art by DAVID MAZZUCHELLI.

by RON WILSON and JOE in THE THING, followed with art BYRNE and AL GORDON in The Marvel Magic

WHEN WILL I SEE YOU AGAIN?

Next month. And by the way, thanks for making *Marvel Super Heroes Secret Wars* the most popular comics series in the last quarter century.

Sincerely,

Jim Shooter
Jim Shooter

CHECK LIST

- ☐ THE THING #19 — See Hype Box
- ☐ DAREDEVIL #214 — See Hype Box
- ☐ NEW MUTANTS #23
- ☐ DAZZLER #35
- ☐ MUPPETS TAKE MANHATTAN (Limited Series) #3
- ☐ RED SONJA #5
- ☐ MARVEL SUPER HEROES SECRET WARS (Limited Series) #3
- ☐ MACHINE MAN (Limited Series) #4
- ☐ CONAN THE KING #26
- ☐ AMAZING SPIDER-MAN #200
- ☐ CAPTAIN AMERICA #301
- ☐ INDIANA JONES #25
- ☐ POWER PACK #6 — See Hype Box.
- ☐ MICRONAUTS #4
- ☐ ALPHA FLIGHT #18
- ☐ TRANSFORMERS (Limited Series) #3
- ☐ CONAN THE DESTROYER (Limited Series) #1 — Featuring the Marvel adaptation of the second hit Conan movie!
- ☐ NEW MUTANTS ANNUAL #1 — The Mutants meet a rock star named Lia Cheney, who's out to steal the Earth and Cannonball's heart

- ☐ INCREDIBLE HULK #303
- ☐ AVENGERS #251
- ☐ CONAN THE BARBARIAN #100
- ☐ MARVEL TALES #171 — Reprinting "Man on a Rampage" by STAN LEE and STEVE DITKO, from *Amazing Spider-Man* #32
- ☐ X-MEN #190
- ☐ ROM #62
- ☐ POWER MAN / IRON FIST #113
- ☐ G.I. JOE #31
- ☐ QUESTPROBE (Limited Series) #2 — Marvel's computer game comic book returns with *Spider-Man* and *Mysterio*!
- ☐ FANTASTIC FOUR #274
- ☐ MARVEL TEAM-UP #149 — Featuring *Spider-Man* and *Cannonball*
- ☐ IRON MAN #190
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #96
- ☐ DEFENDERS #139
- ☐ STAR WARS #91
- ☐ THOR #351

- ☐ STARRIORS (Limited Series) #3
- ☐ KITTY PRYDE AND WOLVERINE (Limited Series) #3
- ☐ DR. WHO #4

EPIC COMICS

- ☐ EPIC ILLUSTRATED #27
- ☐ CRASH RYAN (Limited Series) #2
- ☐ DREADSTAR #15
- ☐ VOID INDIGO #1 — A stunning new series that takes you beyond the Graphic Novel!
- ☐ COYOTE #6

MARVEL MAGAZINES

- ☐ SAVAGE SWORD OF CONAN #107
- ☐ MARVEL FANFARE #18
- ☐ MARVEL AGE #22

GRAPHIC NOVEL

- ☐ #13 STARSTRUCK — The Off-Broadway science fiction smash by ELAINE LEE becomes Marvel's 13th Graphic Novel, with art by MIKE KALUTA

MAIL FROM MARVELITES

Send your letters to **MARVEL AGE MAGAZINE**, % Marvel Comics Group,
387 Park Avenue South, New York, New York, 10016

We'd like to thank **Todd Wages** of Athens, GA for this month's letter column name. Now on with the mail.

Dear Mr. Shooter,

Do you know what it is like to have a M.Ed., be a reading teacher, have a part-time wholesale business, be over 30, and tell attractive women, matter-of-factly, that you are an avid comic book reader, to try to talk about why you like **Peter Parker**, the **Black Widow**, **Julie D'Angelo**, **Matt Murdock**, the **Beyonder**, the **Dread Dormammu**, the **In-Betweener**, etc. . . . and be left alone?

Hey, what can I say? I like comics, but most women I meet think it is immature, not to say ridiculous, for a 31 year old to be reading comics.

I'd like you to start an over 25 Pen Pal Fan Club for the purpose of letting me and guys like me write **Merry Marvelettes** so that we can discuss our favorite characters without ridicule or embarrassment.

For example, take me:

Male, 31, veteran Marvel fan, into **Peter Parker**, **Dazzler**, **Marada**, the **Thing**, **Black Widow**, **Daredevil**, and **Dr. Strange** would like to write Female who likes reading these comics . . . something like that. Send letter to **Neil Barry**, 10 King St., Lynn, MA 01902.

What doth thou sayest? Must I be a closet comic book fan forever?

Neil Barry
10 King St.
Lynn, MA 01902

Gosh, no, Neil! Although we don't intend to turn this space into a lonely hearts club, we just couldn't resist your heart-felt plea. Just don't blame us when hordes of female **Marvelites** come pounding on your door.

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Dear **MARVEL AGE MAGAZINE**,

This letter pertains to **Kitty Pryde's** age. In **X-MEN** #183 **Wolverine** said that **Kitty** is 14, but in **MARVEL AGE MAGAZINE** #16 in the interview with **Chris Claremont**, **Chris** says that **Kitty** is 15. Now what I want to know is how old is **Kitty** and do I qualify for a no-prize?

Ryan Gard
Columbus Blvd.
Kokomo, IN 46901

X-MEN editor **Ann Nocenti** says **Kitty** is fourteen years old going on fifteen. That No-Prize is yours, **Ryan**. You know, maybe we should start another nutty Marvel mag to handle questions like yours—we could call it — **MARVEL AGES!** (Ouch!)

Dear Marvel,

I am a Marvel comics fan. I think I have a great idea! Every year Marvel produces hundreds of stories. Well, why not have the readers vote which stories they liked best. While we're at it, why not vote for our favorite writer, artist, inker, etc. Also we could vote for our favorite character, supporting character, team, and, of course, our favorite villain. It would be like the Oscars of comics. All you'd have to do is announce the categories and have the fans send in their votes. I hope you take my idea into consideration.

Patrick Stotesberry
Rt. 2 Box 268
Collinsville, AL 35961

OK, let's do it! Send us a postcard with your choices for best writer, artist, inker, favorite character, supporting character, team, villain, and story of 1983 to: **MARVEL OSCARS, % MARVEL AGE MAGAZINE**. We'll give you the results as soon as we tally them.

Dear Marvel,

I have never written to you before, but I wish I had. I have been collecting comics since I was eight; now I'm fourteen. I just wanted to say that of all the different titles and companies I've collected, you are my favorite by far! I have over fifty different titles that I collect every month. It's groups like **Alpha Flight**, **X-Men**, **Avengers**, **New Mutants**, **Defenders**, and the **Fantastic Four** and individuals like **Spider-Man**, **Daredevil**, **Captain America**, **Iron Man**, **Thor**, **Rom**, **Thing**, **Hulk**, and **Dazzler** that keeps me buying Marvel. And I compliment people in Marvel's history like **Jim Shooter**, **Al Milgrom**, **Archie Goodwin**, **Michael Hobson**, **Paul Neary**, **Chris Claremont**, **Ann Nocenti**, **John Byrne**, **Stan Lee** and **Jim Galton** for the outstanding jobs they've done. If there's any club that Marvel has, I'd love to join it! I've heard a lot of bad things in some letters from people. Phooey! No matter what, I'll collect comics until I die! You're the best!

William Ko
1805 Lane Rd.
Columbus, OH 43220

Thanks for your letter, **Bill**. **Jim Galton** and **Mike Hobson**, who rarely are mentioned in fan mail, are on **Cloud Nine**. **Milton Schiffman**, VP in charge of production, however, is looking a little disgruntled.

Terrans,

I'd like to say a few words about some of my favorite books:

AMAZING SPIDER-MAN — I would love to see **Lee** and **Ditko** back on this book just as I would have loved seeing **Gwen Stacy** return after her death in #121. The original that is. Remember what a disappointment the clone was? That's basically how I feel

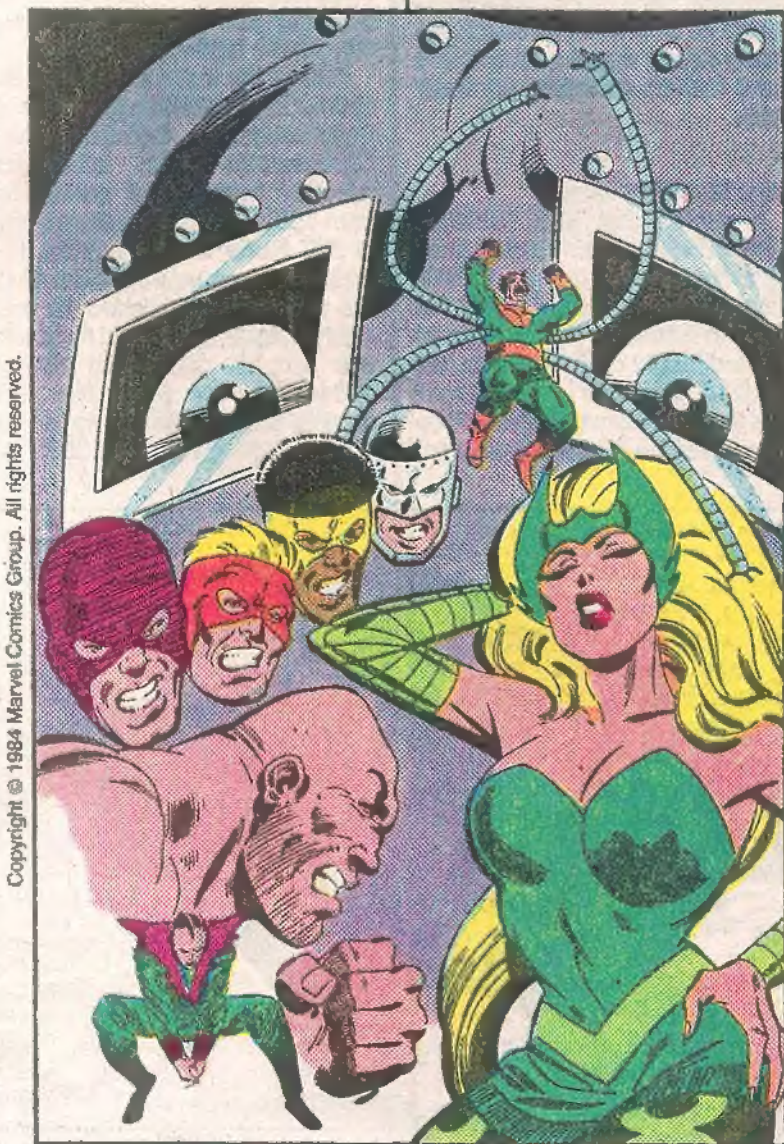
about **DeFalco** and **Frenz**. Don't get me wrong. These guys are both quite talented, but I don't feel they are writing "their" **Spider-Man**. I have already read the **Lee / Ditko** classics. Please don't cheapen them by continuing this imitation. I understand that you want to take **Spidey** back to the basics. That's what **Stern** and **Romita, Jr.** did. What you are doing is trying to "go home again" and everyone knows you can't. **Spidey** isn't the same person he was then. My conclusion? Let's see what **Tom** and **Ron's Spidey** looks like.

PETER PARKER, THE SPECTACULAR — **Al Milgrom** is a fantastic editor and one of my favorite inkers, but he doesn't pencil well and his stories are boring. I'm

not saying **Al** doesn't have talent. I like his pencils on **AVENGERS** most of the time, but he doesn't draw **Spidey** very well. Most artists don't. **Al's** plots seem rather light and shallow for **Spider-Man**. They could be good, but not here. There are probably even fewer writers that can write **Spidey** than there are artists who can draw him. So far, I count four artists that I would say understand the character very well. Only three writers. **Spidey** is a very complex character.

DAREDEVIL — This book is really enjoyable. **David** and **Denny** deliver stories that are interesting on a mature level without sacrificing the action and excitement.

NEW MUTANTS — This book was rather boring until **Ilyana**



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SECRET WARS by Zeck and Beatty.

Rasputin joined the team. **Bill Whatshisname's** art gives the book a moody tone that flows well. I know mood and tone aren't really modifiers for each other, but in **Bill's** case it sounds right. **Warlock** also lends promise to the book.

X-MEN — **Claremont** and **Romita, Jr.**? All right! The book is looking better than ever!

SECRET WARS — Wow! 'Nuff said.

The **Beyonder's** second cousin's nephew's half brother. On his father's side, of course.

Boy, we didn't even know the **Beyonder** had a father! Seriously though, as much as we enjoyed your comments on the various **Marvel** mags you selected, we'd like to limit comments in this letters column to those merry mags which don't have letters columns of their own.

Dear **Marvelmakers**,

It seems that **THE TRANSFORMERS Limited Series** is so good that I would like you to let it have its own series. Already the first two issues have made me so excited that I would murder to see the third. What can I say but that it had that **Marvel** magic. It would be nice to see the **Transformers** get

their own series. Keep up the excellent work.

Juan German
458 48th St.
Brooklyn, NY 11220

Well, **Juan**, **THE TRANSFORMERS** will indeed be getting their own series. We're nothing at **Marvel**, if not obliging.

Dear **Marvel** Agers:

I don't know how much mail **Star Comics** will generate for this magazine, but please accept my 20 cents worth as I express my joy upon hearing that **Don R. Christensen** (Please note that his name was spelled incorrectly in **MARVEL AGE MAGAZINE** #19, p. 21) will be a part of the **Star Comics** team.

It has been my pleasure to correspond with **Mr. Christensen** over the past year, and, believe me, you've made a fine choice.

One of the true unsung heroes of **Western Publishing** (**Deil / Gold Key / Whitman Comics**), **Mr. Christensen** spun countless tales of humor and adventure from 1950-81. He was the author of 327 **Bugs Bunny** stories. Incredible when you consider that the last issue published at this writing was 245, and that the book was virtually all reprint during 1964-1972. He wrote the first original **Mickey Mouse** serial for **WALT DISNEY'S COMICS &**

STORIES, appearing in 1951. Prior to that, the serials were reprintings or redrawings of the **Mickey Mouse** newspaper strip. He also scripted the unique adventures appearing in **MICKEY MOUSE** #107-109, in which **Mickey** and **Goofy** functioned in a world of realistically drawn human beings and locations — provided by master illustrator **Dan Spiggle**. These stories were primarily straight adventure. Above all, **Mr. Christensen** is extremely versatile, handling scripting assignments from **MARY JANE & SNIFLES** to **MAGNUS, ROBOT FIGHTER**.

I urge you to print this letter so that **Marvel** fans will be aware of the high caliber of talent to be found in the **Star Comics** line . . . particularly where "**Don Arr**" is concerned. It is my wish that he will be regularly assigned to a specific **Star** title. If so, that title's following has already begun.

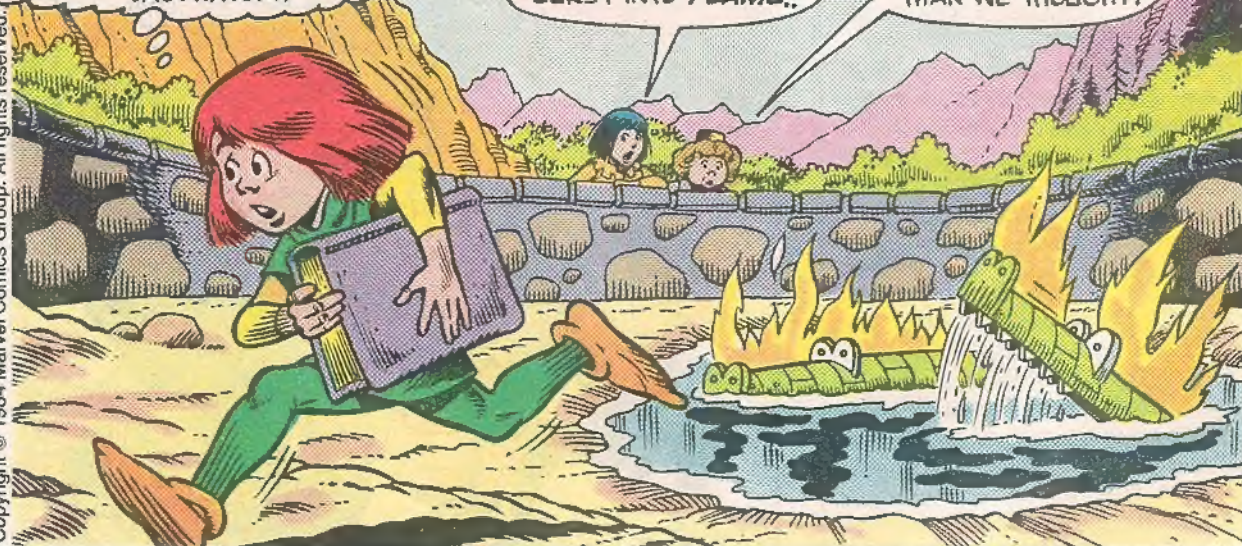
Joseph M. Torcivia
17 Tulip Ave.
Oakdale, NY 11769

We're very proud of the creative people working on **Star Comics**, **Joe**. Look forward to more interviews and articles about **Star Comics** in **MARVEL AGE MAGAZINE** soon. Thanks for the informative letter. •

UH-OH! MYLOW'S CALLING! I'D BETTER GET BACK TO HIS LABORATORY!

OH, MY GOSH! HE'S MADE THE CROCODILES BURST INTO FLAME!!

D-DO YOU SUPPOSE HE'S 8-BETTER THAN WE THOUGHT?



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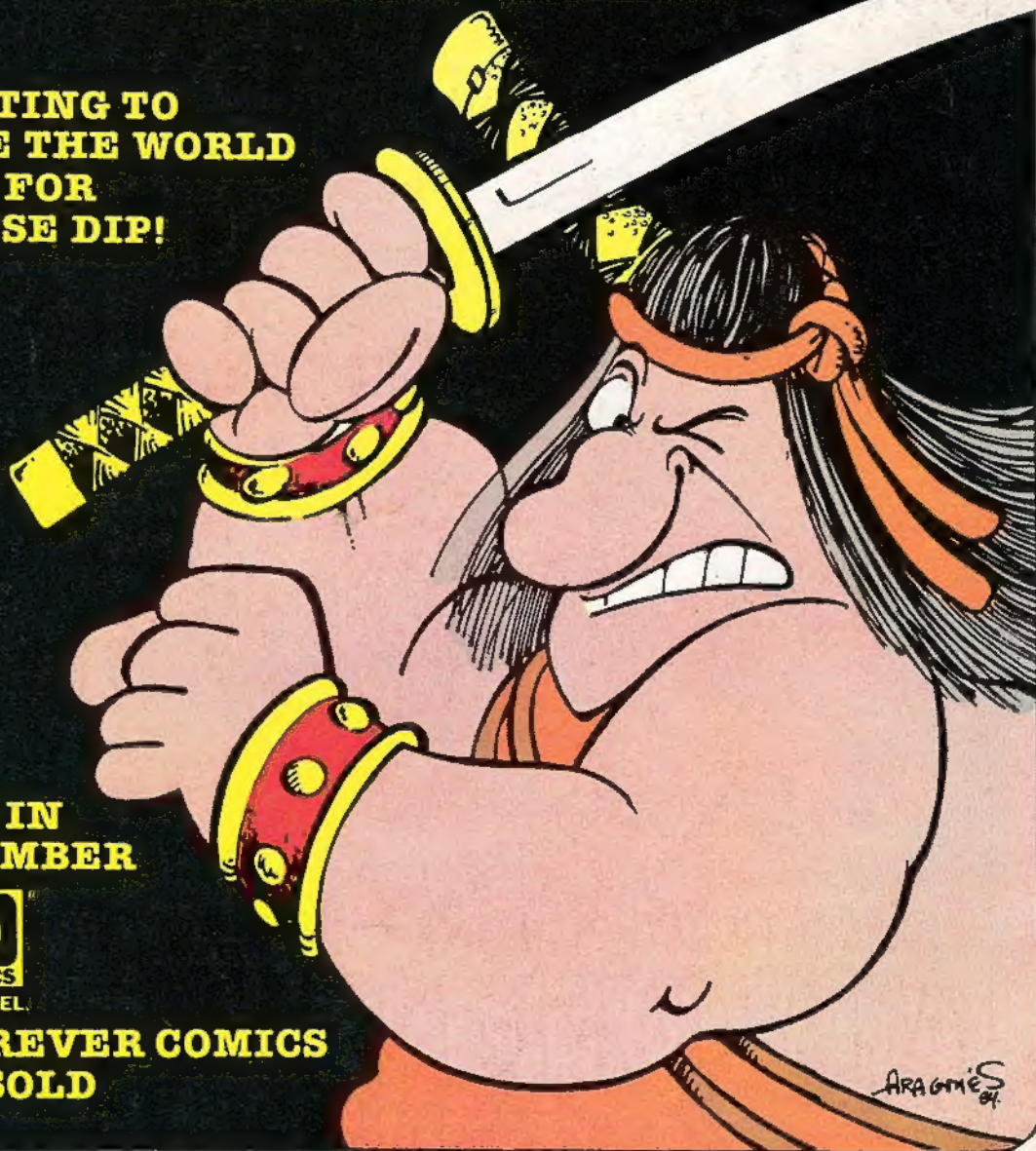
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